

The Qualities . . . Successful Elementary

THEODORE PRESSER CO.

Direct Mail Service on Everything in Music Publications. 1712 Chestnut Street, Philadelphia, Pa.

These Favorite Easy Piano Pieces Have Such Qualities

Teaching Pieces Should Have

✓ EDUCATIONAL POINTS ✓ APPEALING TO PUPIL ✓ MELODY

Carnival

VPLEASING TO LISTENERS

✓ ADHERENCE TO GRADE ✓ ATTRACTIVELY PUBLISHED

GRADE ONE-Various Keys

GIGIDE OTTE THITOUS ACTS	
Cat. No. Title Composer	Price
23666 The Bobolink	.30
8400 The Contented Bird	.25
6631 Just a Bunch of Flowera	.25
5786 Sing, Robin, Sing	.30
23484 A Little Waltz	,25
7514 Dolly's Asleep	.25



GRADE TWO For Small Hands

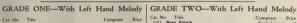
	Cat. No. Title Composer Price
	6849 The First Dancing Lesson R. R. Forman .25
į	Especially suitable for a beginner in second grade work. 3213 Little Bionde Waltz
	A charming little easy piece in G and C. 18868 The Charlot Race
,	A very easy little galon from the delightful set "The Old-
	Time Circus," Key of C.

GRADE TWO-Legato and Staccato

Cat. No. Title Composer	
19219 Humming Birda' Luilaby M. L. Preston A descriptive little number giving an opportunity for legato practice.	
25292 Hawaiian Nights. Frank H. Grey Very popular with young pianists. In fancy one can hear the steel guitar and ukulele in the dreamy waltz melody. Key of C Easy chords in thirds and sixths. Introduces the acciacatura.	
6850 Folded Wings, Lullaby	.25
15111 A Winter Taie	
6755 Fairy Footsteps. F. E. Farrar A dainty little composition that provides splendid practice in legato and staccato playing, in rhythm and accent	.30
9634 Maytima Ravaia, Gavotte	
3846 Rustie Dance	.25
8372 Indian War Danea	.30

Sing, Robin Sing Geo L Staulding

No.	Title	Composer	Price	C
Key	of G. Four-measure phi y right hand chords.		.25	





GRADE ONE-White Keys Only

(Pieces having neither sharps nee flats)
CLR No. Tile
Composer
Clat No. Tile
Composer
Clat No. Tile
Composer
Clat No. Tile
Clat (Pieces having neither sharps nor flats)

GRADE TWO-Cross Hand Work

Any Teacher or Prospective Teacher May Secure for Examination Any or All of These Instruction Works

These "tried and tested" works are the regular aids of the majority of teachers everywhere.

MUSIC PLAY FOR EVERY DAY The Gateway to Piano Playing Price, \$1,25 The greatest of all very first piano books for very young beginners in ages 5 to 8. It just fairly captivates the little beginner.

BEGINNER'S BOOK

By Theodore Presser Price, \$1.00
This is a vertiable "first reader" for the piano. Exceptionally popular with teachers everywhere.

STANDARD GRADED COURSE OF STUDIES

By W. S. B. Mathews In Ten Grades, \$1.00 ea. America's most outstanding piano educational work. Gives the best selected studies for all grades. Grade One is the ideal first study book for beginners of all ages over 10.

GRADE TWO-Finger Dexterity

3978 In the Twilight	-30
Musical and pleasing, this piece gives a happy picture of May. It is very popular as a teaching piece.	.40
dexterity.	.31
Good finger training exercise.	.35
12090 Cheerfulness	.30
25109 Jack and Jill	-34
22657 Hickory Sticks	.23
imitation of a banjo occurs in the middle section of the piece, the left hand carrying the melody.	.35
4320 The Song of tha Katydid	.25

Cat. No.	Title		Composer	Price
		ht ly is pleasing to the sectice in finger dexter		.30
3450 A Mus May	May Day ical and plea . It is very p	ising, this piece gives	a happy picture of	é
4228 So Polk dext	ong of the L a caprice in l erity,	B flat and E flat, givi	ng practice in finge	t
Goo	d finger train	Brownles amposition from the ing exercise.	set 'In Fairyland.'	
12090 CI	heerfulness	Valse Vive." Nice	finger work in th	v .30
	ek and Jill. ending and de c. Key of G.	escending arpeggios. F	lenty of cross han	7 .30 d
22657 H First	practice for	interlocking hands.		k .25
imita	tion of a he	best selling pieces in anjo occurs in the mi and carrying the melody	this grade. A cleve	7 .35 r e
4320 TI	be Song of t	ha Katydid		n .25

FOR BEGINNERS

KATHLEEN ARMOUR

PRICE 15c EACH PART

CENTURY PIANO SOLOS, 15c ed.



A pocket sized simplified method of the elements

	of barmony, embracing the scales and their con- struction, the intervals, the triads in both major and minor keys up to and including the dominant 7th, and its inversions.
	Ererything is quoted in the simplest terms pos- sible so that even a child with a year or so of plano study can easily "follow they" with it in
i	The Centilly Catalogue contains over 3,060 compo-
ı	not QUARTETS — SAXAPHONE and PIANO — MANDOLIN and GUITAR and VOCAL.
l	plete catalogue will be malled you FREE on request
	CENTURY MUSIC PUBLISHING CO.

THE ETUDE music magazine

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA. EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, Editor Dr. Edward Ellsworth Hipsher, Associate Editor
William M. Felton, Music Editor

Verna Avegy
Robert Braine
Pietro Deiro
William M. Petton, Mass: Cautor
Voltage M. Stephen State
Dr. Nicholas Douty
Elizabeth Gest
George C. Krick
George C. Krick
Guy McCoy
Dr. Rob Roy Peery
William D. Revelti
Henry S. Fayer
Free High Reed

FOUNDED 1883 BY THEODORE PRESSER

Contents for January, 1940

		, ,	0	- 6	9'
	VC	LUME LVIII, No.		PRICE 25 C	CENTS
YOUTH	AND MUSIC				Blanche Lem
EDITORI Music a	IAL and the Dawn	of a New Day .			
The Ma Wartin	e a Character	don, Paris and			
Televis New Re Musical Current Music I	cords for Hom I Trinmphs in I Films with W Lover's Booksh	sic of Tomorro e Music Lovers Motion Picture orth While Mus	8		
Making Trainin The Tea Art Opp Though Why Ne Getting Real As Questio Practics Master Hints t	ng the Hands for acher's Round portunities for titless Errors at ot a Mother's S the Meaning t rt in Violin Pla ons and Auswer at Hints in Me Lesson—Chopi a Accordion T.	r Definite Goal Fable Singers the Canrch Set tudy Group o the Audience ying Stody Writing n's Nocturne Op-	rvice, p. 32, No. 5		Harold Pac Ellen A Gay M Dasolina Gian Eagene F M Mary Jarman Ne William D. Rec Albert Spale Karl W. Gehri William Henni Jisidar Phi Pictro D George C. K.
MUSIC Master 3		. 9			Fr. Che
		o Mandad Hama			

Hints to According Teachers Pietro Deiro Artistic Effects on the Gultar George C. Krick	57 60
MUSIC Master Wark	
Nocturne, Op. 32, No. 2	29
Fastmating Pieces for the Murical Home William Baines Saury Thumosel William Baines From Long Ago Elea Chittenden Spiller Dance J. L. Croman On Wings of Neng Mendelsson-Felton Wid a Bain on My Knee Kenneth Bradityon	38 34 34 36 37 38
Don't Be Weary, Traveler	39
Outstanding Facel and Instrumental Nurshies Fife (Piano Accordion) Bertram Althayer Starklande (Organ) William 8. Nagle Freedom (Vocal) Rossetter 0. Vole A Bug of Whistles (Vocal) Ballubridge Crist	41 42 43 44
Delightful Pieces far Juniar Etude Readers	
Catch Me H You Can : Elizabeth L. Hopson Wings on Redew : Renée Miles Grasshoppers' Frolic : Sarah Catyon Dority Nunry Garden : Sarah Catyon Bority Nunry Garden : Sarah Catyon Bority Service Rose Copeland : Bernicet Rose Copeland : Bernicet Rose Copeland	46 46 47 48 48
THE JUNIOR ETUDE Elizabeth Gest	0.0
MISCELLANY	68
Voice Questions Answered	51 52 54 8 24 64 67
III A ASSESSMENT AND A SECOND ASSESSMENT AND A SECOND ASSESSMENT AND A SECOND ASSESSMENT AND A SECOND ASSESSMENT ASSESSME	***

Entered at second-class matter January 16, 1884, at the P. O. at Phila, Pa, under the Ast of March 3, 1879. Copyright, 1939, by Theodore Presser Co. for U. S. A.

and Great Britain.

\$2,00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Riot, Caba, Dominican Regublic, Escador, El Salvador, Guatemala, Mexico, Nicaragua, Riot, Caba, Dominican Regublic, Escador, Ferri and Uriquaya Canada and Newfoundland, \$2,25 a year. All other countines, \$5,00 a year. Single copy. Prize \$2 cents.

FOR LITTLE TOT PIANO PLAYERS Pianos are built for adults. NEWKINS FXTENSION PIANO

PEDAL AND FOOT REST Any child (as young as 5 years) with this aid can operate the pedais, and a platform is provided on which to rest his feet obviating dang-



JENKINS ADJUSTABLE PIANO MUSIC RACK



PRICE 250

JENKINS MOSIC CO.



536 Pages Cloth \$3.00 Paper \$2.00

53 CLASSIC COURT OF CO

Mejody in F (Rubinstein)
Searf Dance (Chaminade)
38 LIGHT COMPOSITIONS such as
Simple Aveu (Thomé)
Cradie Song (Hanser)
25 SACRED COMPOSITIONS such as

20 SAURED COMPOSITIONS such as
20 OFERATIO COMPOSITIONS such as
20 OFERATIO COMPOSITIONS such as
20 OFERATIO COMPOSITIONS such as
21 OFERATIO COMPOSITIONS such as
22 OFERATIO COMPOSITIONS such as
23 OFERATION COMPOSITIONS
24 OFERATION COMPOSITION COMPOSITION
25 OFERATION COMPOSITION COMPOSITION
25 OFERATION COMPOSITION COMPOSITION
26 OFFI
26 O

MUMIL PUBLISHING CO., INC.
1140 Broadway, New York, N. Y.
Enclosed find \$ for which send postpaid Masterpieces of Piano Music.
() Paper () Cloth

City & State_

JANUARY, 1940

FIRMLY-ESTABLISHED FAVORITES WITH CONCERT SINGERS AND THE BEST TEACHERS OF SINGING

CECIL BURLEIGH Range F	Price 1	The Dream-maker Man (30469)	Price
Sunrise (30701) to E	.50	Mighty Lak' a Rose (30026)	
GEORGE W. CHADWICK	.50R .50R	Mighty Lak' a Rose (3002s). d to D: Eto F-sharp Mighty Lak' a Rose (3002s)d to E Mighty Lak' a Rose (3002s)d to E Mighty Lak' a Rose (3002s)d to E Mighty Lak' a Rose (3002s)d to D My Desire. Mon Deriv. Fr. and Eng. (30082)d Exp. Fr. and Eng. A Necklace of Love (3022).	.50R .50R ,50R
REGINALD DE KOVEN Comrades in Arms (Bass) (30102)		(30081)c-sharp to g-sharp	.60R
mi - Namahan Lisala Clock (30180)	.60R	(30082)b-flat to F	.60R
Rosalie (30440) to F	.60R	The Woodpecker (30262)F to F The Woodpecker (30263)d to D	.50
		The Woodpecker (30263)d to D	.50
Completion Mandring at Your Door	.50 .70	ALEXANDER RUSSELL Sunset (30017) E-flat to b-flat Sunset (30018) b-flat to F	.50 .50
	,60	OLEY SPEAKS April Rain (30422) E-flat to g April Rain (30423) c to E Dawn Light and Bird Song (30206)	.60R
The Green Cathedral (30051)			,60R
	.60 .50	Dawn Light and Bird Song (30207)	.60R
WILLIAM GARDINER HAMMOND Recompense (30621)d-sharp to a-flat Recompense (30622)c to F	.50 .50	For You, Dear Heart (30173)d to g For You, Dear Heart (30173)d to g For You, Dear Heart (30174) b-flat to E-flat	.60R
VICTOR HARRIS Morning (30148) c to g Morning (30149) a to E	.60	In Maytime (30034) to g In Maytime (30035) d to E	.60R
Morning (30149) 2 to E	.60	CHARLES GILBERT SPROSS A Bird-note Is Calling (30090)G to a A Bird-note Is Calling (30091)	.60R
C. B. HAWLEY Ah! 'Tis a Dream (30161) b-flat to E-flat	.50R	Birds (30571)	.60R
Ah! 'Tis a Dream (30162)g to C In the Garden (30615)d to g	.50R .50R .50R	Come Down, Laughing Streamlet (30569) E to a	.60R
In the Garden (30616)b to E Noon and Night (30047)	.50R	(30570) Laughing Streamlet b to E	.60 R
Noon and Night (30110) c to E-flat	50R	(30573)	.60R
Streng (Strength College of the Coll	.50R .50R .50R	(3956) Et a Come Down, Laughing Streamlet o a Come Down, Laughing Streamlet (30570) to E (30570) to Low Theology of the Come Down Theology of the Come Down Theology (30574) defast to g-flat to a lavocation to Life (3043). In Fashare	.60R
Sweetest Flower That Blows (30167) b-flat to D	.50R	Invocation to Life (30344), .b-flat to E Let All My Life Be Music (30427)	.60R
SIDNEY HOMER The House That Jack Built (30554)	.5010	Let All My Life Be Music (30428)	.65R
The House That Jack Built (30555)	.60	Let All My Life Be Music (30428) Minor and Major (30912) Minor and Major (30912) Minor and Major (30912) The Raindrop (10624) The Raindrop (10624) The Raindrop (30625) T	.65R .50R .50R .65R
	.60	Minor and Major (90033).c-sharp to F The Raindrop (30624)F to g	.50H
A. WALTER KRAMER The Last Hour (30209) E to g-sharp The Last Hour (30209)sharp to F The Last Hour (30210) b to E-flat	.50 .50	A Song of Steel (30118) g to E-flat	.60R
The Last Hour (30210)b to E-nat ISIDORE LUCKSTONE	.50	Will o' the Wisp (30066) g to D	.60F
Delight, Diletto, Waltz Song, It. and	.80		
Delight, Diletto, Waltz Song, It, and Eng. (30524) d to b-flat Delight, Diletto, Waltz Song, It, and Eng. (30525)	.80	W. C. STEERE The New Year's Coming In (30697)	.50F
ALEXANDER MacFADYEN	ro		.40
Inter Nos (30494) F to a	.50 .50	IRVING A. STEINEL My Heart Is a Haven (30550) G to g My Heart Is a Haven (30099)	.50
ALEXANDER MacFADYEN Cradle Song (30220) d-flat to F Inter Nos (30494) F to a Inter Nos (30495) d to F-sharp Inter Nos (30495) b-flat to D Love is the Wind (30041)	.50	My Heart Is a Haven (30515)c to C	.50 .50
	.60	LILY STRICKLAND les' Lonesome (30682) d to F-sharp	.60
MANA-ZUCCA Because of You (30684) d to F Because of You (30684) b to D God Bless You, Dear (30694) F. flort of F	.50 .50	CORA CASSARD TOOGOOD Haunt of the Witches (30467)c to g Haunt of the Witches (30468)a to E	
God Bless You Dear (30640) c to D	.50	Haunt of the Witches (30468)a to E	.50
Love Life (30012) F to F	,60 ,60 ,50	HARRIET WARE	.60
God Bless You, Dear (30640) c to D I Love Life (30012) F to F I Love Life (30013) d to D My Secret (30617) d-flat to a-flat Nichavol Notibng Matters! (30052)	.60	Boat Song (30419) d to g Boat Song (30420) c to F Boat Song (30421) a to D Hindu Slumber Song (30083)	.60
Nichavol Nothing Matters! (30053)	.60	Hindu Slumber Song (30083) a to F	.50 .50 .60
	.60	Hindu Slumber Song (30084)a to F Mammy's Song (30516)E-flat to g Mammy's Song (30517)c to E	60
The Top o' the Mornin' (30023) The Top o' the Mornin' (30024)	.50	JOHN BARNES WELLS	
	.50	JOHN BARNES WELLS The Elf-Man (30497) d to g The Elf-Man (30498) a to D The Owl (30005) E to a The Owl (30006) esharp to F-sharp	.50 .50 .50
The Top o' the Mornin' (30025) c to C	.50	The Owl (30006)c-sharp to F-sharp	.50

The John Church Company THEODORE PRESSER CO., Distributors 1712 Chestnut St., PHILA., PA.

Your Favorite Magazines

MONEY-SAVING COMBINATION OFFERS

• Save up to \$2.00 on your favorite magazines by taking advantage af these special combination offers now! Subscriptions may be new or renewal and each magazine may be sent to a different address, if desired. Conadian and foreign pastage extro.

loreign passage amore	
BETTER HOMES AND 1.00 \$2.40	THE ETUOE \$2.00 South So
Regular price \$3.00 Seve 60c THE ETUDE \$2.00 Both PATHFINDER 1.00 \$2.40	THE ETUDE WOMAN'S HOME COM- 1.00 \$2.75
PATHFINDER 1.00 \$2.40	Regular price \$3.00 Save 23c
THE ETUDE S2.00 Beth S3.50	THE EYUDE 0PEN ROAD 5.00 S2.45 Regular price \$3.00 Save 550
THE ETHIPE \$2.001 Beth	THE ETHER \$2.00 Beth
AMERICAN GIRL 1.50 \$2.75 Regular price \$3.50 Save 75e	WEE WISDOM 1.00 \$2.50 Regular price \$3.00 Save 50c
THE ETUDE CHRISTIAN HERALD \$2.00 \$2.85	THE ETUDE \$2.00 Softh
Regular price . \$4.00 Save \$1.15	Regular price \$3.50 Save 40s
THE ETUDE	THE ETUDE S2.00 1.00 \$2.75
THE ETUDE \$2.00 LIBERTY (Weekly) 2.00 \$3.25	THE ETUDE CHILDREN'S PLAYMATE 1.58 \$2.90
Regular price \$4.00 Save 75c	Regular price \$3.50 Save 60e
THE ETUDE	PARENTS MAGAZINE \$2.00 \$3.00
THE ETUDE S2.00 S3.75	Regular price \$4,00 Bave \$1.00 THE ETUDE \$2,00 Bath
Regular price \$4.00 Save 25e	Regular srice 1.50 \$3.10
THE ETUDE NATURE MAGAZINE 3.00 \$4.50 Reguler price \$5.00 Save 50c	THE ETUDE SENTENTS ACTIVITIES 3.00 S3.75
THE ETUDE\$2.00 } Both	Reguler price \$5.00 Save \$1.25
Regular price	THE ETUDE \$2.00 S3.75
THE ETUDE \$2.00 Beth THE ORGANIST \$2.50 \$4.25	Regular price \$4.50 Save 75c
Regular price \$4.50 Bave 25e	THE GRADE TEACHER 2.50 \$4.00
PHOTOPLAY 2.50 \$4.00	Regular price . \$4.50 Save 50c
Regular prict	AMERICAN MAGAZINE 2.30 \$4.25
Regular price \$5.00 Save 25c	Regular price \$4.50 Save 25e THE ETUDE \$2.00 Reth PHYSICAL CULTURE 2.50 CA 00
THE ETUDE \$2.00 Both ST. NICHOLAS 3.00 \$4.50	Regular price \$4.50 Save 500
Regular price \$5.00 Save 50c	THE ETUDE CHILDREN'S ACTIVITIES 3.00 S5.00 PARENTS' MAGAZINE 2.00 \$5.00
RED BOOK MAGAZINE 2.50 \$4.75	Regular price\$7.00 Save \$2.00
Regular price . \$5.50 Save 75c THE ETUDE \$2.00 All	THE ETUDE AMERICAN MAGAZINE WOMAN'S HOME COM- PANION
WOMAN'S WORLD 50 RED BOOK 2.50 \$4.00	Regular price 22 co Save 75c
Regular price \$5.00 Save \$1.00	(This Club to One Address Only)
A I I . A	man to the second

-Add to Any Combination-

LADIES' HOME JOURNAL, \$1 for 1 Yr.; \$1.50 far 2 Yrs,"; \$2 far 3 Yrs,"; \$3 far 5 Yrs," SATURDAY EVENING POST, \$2 for 1 Yr.; \$3.00 fer 2 Yrs."; \$4 fer 3 Yrs."; \$5 for 4 Yrs." COUNTRY GENTLEMAN. 5 yrs. for \$1.00. *Enited States Only

> Canadian and Foreign Postage Extra SENO ORDERS WITH PAYMENT TO

THE ETUDE MUSIC MAGAZINE

- Theodore Presser Co., Publishers -

1712 Chestnut Street, Philadelphia, Pa.





THE PHILADELPHIA OPERA COMPANY, with Sylvan Levin as conductor, Mary Binney Montgomery as ballet mistress, and Mrs. Clarence A. Warden as chief of the roster of patronesses, won the accolade of a sold out Academy

of Music for a performance of Gounod's "Faust" on the evening of November twenty-first. Mozart's "The a gala performance of "Carmen" in honor of the centenary of the composer's birth, are announced for the season.

"WHAT DO YOU HEAR IN MUSIC?" is the name of a ten-week course of evening in cooperation with the city Board of the musical profession, Education.

EVANGELINE LEHMAN'S double quintet, "Le Ballet du Roy," recently had its première at a symphony concert at Caen, France, by the soloists of each section, under the direction of M. André Clérisse, Le Journal de Caen recorded "acclaim for this delightful work, replete with nobility, grace, elegance, and distinction, expressed in musical language perfectly concise and sure."

FOLK SONGS AND COUNTRY DANCES are being made a source of teaching this native art to children of the larger municipalities of England who are kept temporarily in the country as a protection against German air raids.

SERGEI RACHMANINOFF has given out that he is weary of travel necessitated by a concert career and at the close of the present season will retire to his Connecticut country home.

SIXTY-THREE YEARS OF PIANO TUN-ING, unbroken, is the record of William Rohlfing, now eighty-one, of Milwaukee, Wisconsin, Since the Lake Bluff School opened eighteen years ago, he has been the only tuner of its pianos; and the children and music teachers of this institution recently honored him by a special program of music he most loves, after which they hung his picture among those of Beethoven, Chopin, Wagner, feature of the festivities of the recent for a work for Chamber Orchestra, of- to the organ for the more elaborate of and other famous composers, on the celebration of the four hundredth anni- fered by the Paderewski Fund, has been these. walls of the Piano Room.

MISCHA ELMAN recently completed a lengthy and triumphal tour of South lengthy and triumphal tour of South

America. At Buence Aires, after a taxing Carrie Jacobs Bond were represented on same amount was awarded to Morris formance of Moussorgskiys "Boris Go-American and some half a dozen encores, the program of the Polk Song Festival Mamorsky of New York City, for his dounoff" with Ezio Pinza in the title a packed house is reported to have given of October 4th, in Carnegie Hall, New "First Concerto for Pianoforte and Or-ribe him an enthusiastic ovation,

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

KARL W. GEHRKENS, for the last OSKAR STRAUS, popular Viennese comthe Music Education Department of in Paris. Oberlin Conservatory of Music. Dr. Gehrkens, an internationally known volumes on music and teaching.

Music as a Career" are vocational mono- presented the eminent French organist, graphs published by the Institute for Marcel Dupre, in recital, with the assist-Research, 537 South Dearborn Street, ance of his talented daughter as pianist. Buffalo (New York) Museum of Science to young people contemplating entering Beatitudes," was sung by a large choir

twenty-two years editor of the Volume poser of waltzes and operettas, is reported of Proceedings of the Music Teachers' to have received his naturalization papers National Association, has resigned be- as a French citizen. Born in Vienna, cause of pressure of duties as head of March 6, 1870, he has lived for many years

A CESAR FRANCK FESTIVAL was held viata," Strauss's "Die Fledermaus," and educator, is also the author of several on November 20, 21 and 22, at the First fornia, under the direction of Norman "MUSIC AS A CAREER" and "School Soreng Wright. The first evening was

Competitions =

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or natu-on Composer (Native or natural Native or na ralized) is offered by the Philadelphia Opera Company, Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia,

ONE THOUSAND DOLLAR PRIZE is offered by the St. Louis Symphony Orchestra, for a symphonic work of ten to thirty minutes in length. The composer must be American; the composition will be performed during the present season of this orchestra; the competition closes February 1, 1940; and full information may be had by address-ing the Manager. St. Louis Symphony Orchestra, Municipal Auditorium, St. Louis, Missouri.

PRIZE (AMOUNT NOT YET AN-NOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five

Warwick Square, E. C. 4, London, Eng-

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Con-certo for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving première performance of winning work. Competition closes April 30, 1940. Par-ticulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

ANNUAL COMPETITION for orchesral works to he published by the Juilliard Foundation is announced for 1940 in which the Foundation pays the expenses of publication hut all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City

It is expected that the judges will make their decisions in time to announce the winners in THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST, in which there were over 1500 individual entrants, in the February issue,

versary of the founding of Bogata, Col- awarded to Walter Helfer of New York

York City.

City, for his "Prelude to A Midsummer chestre '

THE TWENTIETH AN-NIVERSARY of the appearance of "The Six" -a famous group of modernist composers including Germaine Tailleferre, François Poulenc. Darius Milhaud, Arthur Honegger, Louis Durey and Georges Au-

ric-was recently celebrated by a special concert at Radio-Cité Paris, with Honegger and Milhaud conducting. Mlle. Tailleferre possesses a versatility that enables her to create in many idioms, from the most radical of musical

style of a Chaminade, LIONEL TERTIS, eminent English violist, returned to the concert platform, Chicago, which should be of great value On the second evening the oratorio, "The after a two years retirement, when on November 4th, assisted by William Murdock, he gave at Wigmore Hall, London, a program of sonatas for viola and piano by Brahms, Dohnányi and Ireland,

Bolshevikism to the light and charming

THE SAN FRANCISCO OPERA COMPANY opened its season on October 12th, with a performance of Massenet's "Manon." Because Mafalda Favero was held in Italy, Bidu Sayao, the Brazilian soprano of the Metropolitan Opera Company, had to be hurried across the continent to assume the title rôle. Tito Schipa was the Chevalier des Grieux, and Richard Bonelli, American baritone, the Lescaut,

THE DIAPASON, our worthy contemporary devoted to the interests of organists, organ and choir music, and organs, celebrated in the first week of November its thirtieth anniversary, May it wax even stronger and continue its so valnable service to our musical art.

A SERIES OF BACH



series will last till Easter, with the choir under the direction of

the organist of the church, William A. Goldsworthy. Some of the most important of all the great Cantor's cantatas will be sung, with or-TEN GALA CONCERTS were a heralded THE ONE THOUSAND DOLLAR PRIZE chestra, or obbligato instruments, added

THE CHICAGO CITY OPERA COMPANY opened its season on the evening of CHARLES WAKEFIELD CADMAN and Night's Dream." A second prize of the October 28th, with a spectacular per-

(Continued on page 72)

JANUARY, 1940

Youth and Music

"Sorry, MR. ORMANDY, but you're not allowed."
"Excuse me. sir, but persons over

twenty-five are not permitted to attend."

"I'd be very glad to let you come in if I could, madam, but these concerts are for persons between the ages of thirteen and twenty-five. So sorry."

Thus are "bounced" persons who try to crash the Philadelphia Youth Concerts, those interesting musical evenings that pack the city's Academy of Music six times each year. In the case of Mr. Ormandy the early decision has been reversed, for he is now conductor of the Philadelphia Orchestra and consequently leader of four of the Youth Concerts. In other words he now can feel perfectly free to come in at the back door. It was before he occupied this position that he found at the front door that a rule at a Youth Concert is a rule. So strictly enforced is this age limit rule that some patrons take advance precautions. One young woman, for example, proved beyond a doubt that she was eligible for admission by displaying her birth certificate. There in black and white she had the evidence: not until well after midnight would she reach the age of twenty-six.

Unfair to disters? Not at all. They have concerts of their own. These concerts are given for those music lovers who are between the ages of thirteen and twenty-five, and seats in the large auditorium are insufficient in number as it is. This year the balcony was sold out in ten minutes after the seat sale started; the entire house was disposed of in an hour and a half. The disappointed persons who never even managed to get to the ticket window have walled for a longer period, but realize they have only themselves to blame. They didn't get in line until 7.30 a.m. To secure these tickets you really must arrive early. Setting an example—and possibly a record—was

Have You Youth Concerts in Your Community?

Blanche Lemmon

The Erupe in this issue launches a new department dealing with young men and women of the "teen" age. We desire to keep in touch with all music youth movements in the country, and letters addressed to this office will be welcomed by Miss Lemmon. A former pupil of the late Alexander Lambert, Miss Lemmon is an experienced teacher whom Mr. Sergei Rachmaninoff and other musicians of note have paid the great compliment of engaging her to teach members of their families.

the boy who first greeted the ticket-seller at 9 a.m. He started the line, that was later to extend over blocks and blocks and blocks of the city's streets; at 4.45 in the morning.

This mental picture of early risers and the long cue of eager ticket buyers gives you an idea, perhaps, of the interest taken in Philadelphia's

Thousands of students stood in line for hours to buy tickets,

The box office opened at 9 A. M. The first boy customer arrived at 4:45 A. M.

Concerts for Youth at which the boys and girls hear not music that is "played down" to them or chosen because it Isn't "heavy," but regular symphonic fare such as is served to their elders when they attend Philadelphia Orchestra concerts. Except for the fact that the conductor introduces each number with a few words, and that the audience sings one song or two, and that the price is attractively low, there is no difference between these concerts and those that are given for adults. And do the youths in the Philadelphia area love it? Each year the demand for tickets grows greater.

The person who conceived the idea of giving concerts for persons of this age was Dr. Stokowski, permanent conductor of the Philadelphia Orchestra at that time. He, like many other conductors, had directed children's concerts and had thought and spoken of the little people as the Orchestra's future audiences. And then it occurred to him that there was a more immediate future audience that probably was not being reached at all: the boys and girls who attended the junior highs, the high schools and the colleges, the group who would soon be mature men and women. Prices asked for the regular symphonic concerts were necessarily high; many of these students probably could not attend even if they were interested in great music. In some way their needs must be met.

The first step taken in this direction was a Youth Concert, launched in the spring of 1933. At this successful Irial offering, Dr. Stokowski suggested to his youthral audience that they might help to make more such concerts possible, and asked them to send in their names if they were interested. Even he, perhaps, did not expect a response so immediate and so gratifying. Volunteer committees sprang up, grew, became organized, developed chairmen, and took over important duties. Soon there were committee enough to take. Soon there were committee enough to take of the conductor wishes to keep as his own. At the (Continued on page 55)



Music and the Dawn of a New Day

WAKE TO THE DAWN of a new and modern era in musical life! With every dawn comes new hope. Frank Dempster Sherman caught this in his lovely quatrain:

> "Out of the scabbard of the night By God's hand drawn Flashes his shining sword of light, And lo, the dawn!"

In all the confusions, the disorders, the turmoils and the hates apparently verging on one side to sheer anarchy and on

the other to pure idiocy, there are still endless manifestations of the human will indicating that, with time, order will again come from the world chaos and happiness will again be restored. If you think for a moment of the origins of the world's behavior for the past six months, it may all seem clearer. The international whirlwind did not start with material things; it started in the brains of men and women who, instead of taking a hopeful, constructive, friendly attitude, have taken the opposite stand.

Guns do not fire themselves. Wars are started in someone's brain; and the confusion stops only when understanding comes into the minds of many. Therefore anything, which will bring more happiness, more understanding, more contentment, more order to the world and readjust the jumbled minds of men and women, is one of the remedies for world chaos and is of wast importance to every individual in our modern scheme of civilization.

Ever since the earliest times, mankind has looked to music as one of the divinely appointed agencies for leading man away from the mundane things of life to a higher stage, where he may have a loftier vision and a broader concert of his relationship to others.

Music is one of the great human factors in forwarding the best in our modern scheme of living, and THE ETUDE MUSIC MAGAZINE again accepts the challenge to promote in every possible way the use of music to this end.

In this issue of THE ETUDE MUSIC MAGAZINE will be found changes based upon long and coöperative correspondence with our subscribers. It is THE ETUDE adjusted to the new day. You notice at once that it is not so tall. The smaller piano and the smaller music carriers called for this, as did the eve

experts who tell us that the notes on the music rack should always be easily within the normal range of vision. THE ETUDE of yesterday was too tall, and we are sure that our readers will welcome this new "format" (as printers call it) as a valuable, practical, long-needed improvement.

Next, note that the paper is pure white, not dull in color. This, together with a much sharper, slightly larger and clearer type, will make the entire magazine far more readable. We consulted a famous oculist about these betterments, and he approved of them in the highest terms.

However, these matters of physical improvement are merely incidental compared with the more comprehensive and practical editorial program we have prepared for you, in keeping with the new age. While we retain all of the fine substantial study features which have made THE ETUDE friends everywhere, we have made the publication more comprehensive, more directly appealing to the musical needs of this great hour in world affairs. But this is only a beginning. We hope to make it better and better as the issues roll on. The greatly expanded musical interests of the world call for this. We welcome your cooperation at all times. We want you to write us fully and freely. Tell us what you want most. Tell us what you do like and what you do not like. Write personally to The Editor and state frankly any idea you may have for the betterment of your ETUDE.



MUSIC HAILS THE DAWN

A very large part of the success of THE ETUDE, through the years, has been due to the cooperative spirit of our readers, who have

gone far out of their way to introduce THE ETUDE into new homes, schools and studios.

Our editorial in the October ETUDE held forth for "Music Now, More than Ever." Judging from the many letters received, many of our readers realize the wisdom of working for music with all imaginable enthusiasm at this time in the world's history. Be proud of the fact that you are engaged in music with its fine influences, its splendid opportunities for promoting lofty human ideals, its inspiration at this hour when spiritual courage is one of the greatest needs of life

Thus does THE ETUDE greet its army of ETUDE friends, faithful and true and all engaged in a kind of royal progress to a finer, more beautiful life.

Happy New Year to you-all of you-everywhere in Music Land.

From 1915 to 1935, Mr. Judson was manager of the Philadelphia Orchestra. In 1915 he organized his Concert Management Arthur Judson, Inc., first in Philadelphia, then with a branch office in New York. In 1926 the Judson Radio Program Corporation was organized to provide artists and programs for commercial radio broadcasting; and two years later this and the Concert Management Arthur Judson absorbed the Wolfsohn Musical Bureau (founded in 1884 and oldest in America). In December, 1930 all of these were merged into Columbia Concerts Corporation, a division of Columbia Broadcasting System and largest booking bureau in the world (managing one hundred and twenty-five artists and organizations), with Mr. Judson as president.

Since 1922 Mr. Judson has been manager of the New York Philharmonic-Symphony Orchestra and, since 1923, of the Stadium Concerts. Inc.; and for five years he was advisory manager of the Cincinnati Orchestra. For all these services to music he was decorated by the French Government with the Order of Officer of the Académie des Beaux Arts.

WHAT'S IN A NAME? A rose by any other name would small a a rose is a singer and not a flower, she will soon find that without a name she can not

bring many ticket buyers to the box office. Shakespeare was a master showman, and he must have known this only too well.

"However, he must also have known that a name of any permanent value cannot be founded upon anything but real worth. Tons of paper and oceans of ink have been wasted in trying to make 'names' for would be artists who get no more for their attempt than bitter disappointment and chagrin. More than this, no manager can pick up 'talent' which is only fair and good, and by some secret

alchemy of showmanship make it great, unless the merchant by some very shrewd clairvoyance discovers undeveloped greatness. Still, millions have the Hollywood idea that, by big type, colors and explosive adjectives, the public may be cajoled into believing that a great genius has been discovered. In other words, the 'would be' must make good in an extraordinary way and prove it to the experienced musicians and managers, before he is worth spending a penny on.

AMPARO and JOSÉ ITURBI

with their plane. Iturbi has been under ludson Management since

his grival in America in 1929.

The Making of a Name

Arthur Judson

Noted Concert Manager-President of the Columbia Concerts Cornoration-Manager of the New York Philharmonic-Symphony Orchestra

BIDU SAYAO, Brazilian soprano of the Metro-politan. A "sellout" under Judson Manage-

An Interview Secured

Expressly for The Etune

Grant Heywood

ARTHUR

No "Excelsior" at a Bound "To make an artist with a name that will earn money year in and year out, is a long puli. It is not based upon a few temporary successes. The reason why artists get such attractive fees is nothing more than the old law of supply and demand. The manager is not like the average business man or manufacturer. Let us suppose that he has a demand for a dramatic soprano. He cannot reach out and get one if one does not exist. Unlike the automobile manufacturer, he cannot increase the size of his factory and increase his supply. He cannot create a great artist Only God can do that, and the Aimighty has given us very sparingly. Only about every

genius.' "In starting to get a name, before any consideration is given to any kind of publicity, there must be long preparation. The potential artist

First. Complete technical mastery com-

Second. The artist must have something contact.

Third. The arpearance, manner, behavior, and thought, that intriques the public. Even when off the stage the artist should be able to

tist must have personality, that something in apmake a favorable impression upon as many people as possible

THE ETUDE

"One of the things They frequently have worked for years with European audiences. The first night that Horowitz appeared at Carnegie Hall, he was instantly greeted with thunderous applause after his first number, and he has (Continued on page 62)

"As a young man I was for many years a violinist and a teacher. I aspired to be a virtuoso. One day when I was professor of music at a midwestern university, I sat down and began to appraise my assets. I soon realized the truth. when I compared my talent with that of the great violinists I knew. There was no use to be pushed on by well meaning relatives and friends. I resolved to get into my present field. If I had not, I am quite sure that I might still be back in my same position at that university. The trouble is that only a very few people are willing to sit down and make an inventory of their real assets rather than their desires.

ten, fifteen or twenty years does an artist come along in the various musical fields, who is a 'top

must have three fundamental qualifications.

bined with an ever growing repertory. This is usually mentioned last, but I place it first. Without it, even the greatest natural genius in the world has nothing to sell and nothing that can be depended upon, year in and year out, to give satisfaction

> to say. By this I mean that there must be a distinctive individuality of interpretation that moves the public with which the artist comes in

which needlessly discourages some young American artists is to witness the furore that greets certain European prodigies when they make their débuts in New York. They fail to realize that these young people do not drop into success.

NELSON EDDY. America's No.

I box office draw, "discovered

by Mr. Judson over a decade

Music and Culture

Wartime Musical London, Paris and Brussels

Maurice Dumesnil Distinguished French

Musician, Author and Educator

This is M. Dumesnil's vivid diary which he brought to America just in time to be printed in this issue. Wholly impartial, it conveys to readers of THE ETUDE some of his impressions upon musical conditions at this vital time in Europe.-Editorial Note

Somewhere in Normandy, in September

TILLIERS LE SEC IS OLD, very old. My home has spent at least a century and a quarter under its slate roof. About one in the morning, one night last September, I was awakened by the jangling of the bell which probably had not rung at that hour since the house was built. At the door were two gendarmes. "Monsieur, do you know that the light is burning in your kitchen, and a beam may be seen from the outside?" I hurried to find a covering and the only thing at hand was a copy of THE ETUDE, with a picture of Johann Strauss II, which I placed in the transom; and there the famous Austrian composer served to complete the "black-out" required by the war.

Ineligible for military duties after three years of service in the Great War, I decided that I should fulfill professional contracts in America. Economically, every mouth to be fed is a liability in a time of hostilities, when it was impossible to gather properly the crops, and with millions of apples and other fruits and vegetables rotting on the ground. Accordingly I motored to Paris in order to try to secure passage. On my way to the capital I encountered English troops arriving, singing bravely along the road. Drawn by the voices and the shrill music of the harmonicas, the country folks gave up their breakfast and rushed to their doors to watch the parade. Wish me good luck as you say goodbye (the first war song hit in Europe today), the boys sang. Bravo, soyez les bienvenus!, the French crowd countered, I improvised myself interpreter: "Here it's not goodbye," I shouted, "it's welcome!"

Paris, early October

At the Gare Montparnasse a special train has Rennes, it's a been provided to remove the entire staff of Radio National (the Government controlled broadcasting organization) to Rennes in Brittany, about one hundred and fifty miles away. There are music stands, double basses and around ninety thousand pounds of orchestral scores and parts which are being piled up in baggage cars. My friend, Rhené-Baton, one of the leading conductors, is taking the removal very calmly. The conglomeration is incredible,

hundred and thirty temperamental artists, many with their families, bawling children, the pet canary of a prominent prima donna, all kinds of dogs and cats from French poodles to Great Danes. Someone had even added a final touch by bringing along a parrot which squawked aloud every now and then. In many com-

Imagine four

partments amateur strategists, by means of match sticks representing brigades and divisions, are fighting the war vigorously. As the train leaves, the whole group bursts into singing a new version of Tipperary. "It's a long way,

the way to long way to go." The French learned to sing in English, during the last war.

The Conservatoire National was also moved out of Paris, but to a closer exile. Hardly had the belated students of the American Conservatory of Fontainebleau rushed to the last available boats, when the great palace of Francis I was requisitioned for that great national school of music. Extra studios were equipped and tuition was resumed in November. This was also the

time set for the reopening of the Ecole Normale de Musique and the Schola Cantorum. Both, however, are bravely facing the danger of bombardment, and it is in their own buildings and in Paris that the classes are being held.

Paris, during the day at least, has preserved in many spots much of its accustomed liveliness. Back of the Opéra, for instance, the Galeries LaFayette and the Printemps still display their bargain counters along the sidewalk; and the same feminine crowds assail them, picking eagerly through odd materials. Everyone carries a gas mask enclosed in a cylindrical contraption somewhat resembling the boxes used by botanists and butterfly hunters. It is lucky, however, that policemen never look inside, for they might discover, in lieu of the mask, tobacco, pipes, Turkish cigarettes, powder puffs or cosmetics!

Radio programs continue to elicit much criticism. Since M. Jean Giraudoux' appointment as general director, too much of the time has been monopolized by personalities of the world of letters who lecture way over the heads of their

One night during an alert (as the French call the sounding of the sirens)-or was it a mere

alarm given in order to keep the training of the population up to the mark-I had the opportunity of witnessing from a suburb a truly unforgettable sight: the aerial defences of Paris in action. A ring of some fifty powerful searchlights rising. revolving, crossing ravs while every other part of the landscape remained in complete darkness. This mighty spectacle was more than thrilling: it made one feel the actual presence of war together with a comforting sense of protection, and it brought visions of another world. of another planet where ocular values would assume meanings un-



WAR-SANDBAGS-OPERA IN PARIS The famous National Grand Opéra in Paris, with its striking exterior sculptures which make it like an outdoor Art Gallery, as it was being curtained with sandbags to ward off enemy bombs.

known to us. Antwerp and Brussels Antwerp at once

offered a great contrast despite the shrinking of maritime traffic. The busy avenues, the Neon signs aglow. the brightly illuminated cafés offset a general uneasiness, a latent fear of tomorrow.

The opera season was already on its way; and, looking at a poster, I saw a double bill: "Daphné" of Richard Strauss, and "Médée" by Darius Milhaud, both in first performance. The impression was one of disappointment. In "Daphné," sure enough, one notices here and

Music and Culture

there hints of Strauss's thorough métier and stunning instrumentation. But, on the whole, the work lacks substance and shows the decline of the author of "Der Rosenkavalier." As to "Médée," it is conceived in the usual vitriolic Milhaud idiom. There are some inspired passages and even one chorus of great beauty. But the writing is too often marred by unwise discord.

Brussels remains one of the world's loveliest cities, "le petit Paris" of Belgium. French fried potatoes are still an institution, and they are equally delicious whether you eat them in the grill room of the Métropole or buy a franc's worth in a paper bag at one of the popular "friture" stands. At the present time, however, the Belgians are dissatisfied. Since the mobilization, all cafés must close at ten P. M. This strikes at one of the people's deepest rooted habits. What can Brussels do without its cafés? They are used as a meeting place, a club, an after dinner lounge, by the whole population; and in most of them there is a small orchestra. It was in one of these cafés that a banquet took place in the Fall, in honor of two personalities who have just retired from the Conservatoire Royal: Joseph Jongen, the director, and Albert Zimmer, head of the violin department and successor of César Thomson. A sentimental aspect increased the meaning of this manifestation; probably for the first time in the annals of any musical institution, a brother succeeded his own brother in the directorial chair. Such was the occasion: Léon Jongen, the incoming director, was also fêted on that night by the city's artistic elite. And Jongen succeeds Jongen!

The preceding evening, a symphony concert had been given in the atmospheric hall of the Conservatoire Royal, featuring works of the two brothers: "Malaisle," an impressive and colorful suite by Léon, and the "Symphony for Orchestra and Organ" by Joseph, a magnificent masterpiece. The latter was written at the request of John Wanamaker, for the inauguration of the monumental organ in Philadelphia. Since the construction of this instrument suffered some delay and the inauguration was postponed, the symphony was heard for the first time at the Royal Conservatory, under the direction of Desiré Defauw, the efficient and magnetic conductor. The same forces, with the composer at the console, were on hand the other night in the same hall, and this reunion after twelve years afforded an emotional element in the thunderous ovation which greeted the work itself.

The Théâtre de la Monnaie is active almost every night, and the operas billed during my stay were "Carmen," "Faust," "Mme. Butterfly," "La Tosca," "Lakmé" and "Le Chemineau," a decidedly latin list. But is not Brussels in Wallonia, where French culture prevails? One night a regiment was marching down the boulevard on its way to the railroad station. Unable to sing, because of the late hour, many soldiers whistled the "Marseillaise."

The Belgian School of Today

Brussels is also one of the very few remaining places where the modern rush has not invaded all phases of life, where musicians still enjoy meeting for quiet evenings of chamber music; where they still find time to linger over a cup of coffee and a Belgian cigar while discussing musical subjects soundly and impartially.

One day I had lunch with Joseph Jongen and music. "Conditions in Belgium are very similar music is the keynote around which all else to those existing in France," said Jongen. "The revolves.

number of Belgian composers increases steadily, since many believe, or are led to believe that hard work and perseverance are no longer necessary for a musical career. What is the result? Countless short works of which one can at best say that they are unimportant. In most cases, they are incorrectly written, though some nice ideas may be discovered here and there, showing what the composer could do, had he only the patience to study and to acquire the technical equipment without which no durable result can be reached. Great works! That's what France and Belgium expect and hope for. But nothing seems to happen. Both countries are suffering from what might perhaps be called 'wealthy amateurism'.'

Unquestionably, and as a happy contrast to such conditions, Joseph and Léon Jongen stand as the leading musicians of Belgium today, through their well grounded and dignified art.

Music in London

The British metropolis holds the record of darkness, and in this respect it certainly beats Paris. Walking after sundown is indeed hazardous, and crossing streets becomes a matter of concern to those not endowed, like the feline race, with the power of seeing in the night. Blue windows, shelters, trenches and sand bags are noticeable everywhere. The people on the street seem to take war seriously, in a businesslike way. I believe they really do carry their gas masks, even on short outings to the bakery or the grocery around the corner.

The musical season is in full swing and the three orchestras (Philharmonic Society, London Symphony Orchestra, B. B. C. Orchestra) give regular programs at the Queen's Hall. The German masters, Haydn, Mozart, Beethoven and Mendelssohn, make up the bulk of the classical diet. In the modern list, there seems to be some modification in the "standardization" of accepted names. As unbelievable as this may appear, I did not see the name of Tschaikowsky on any of the symphonic programs scheduled for over a fortnight. Brahms, instead, was there repeatedly: four performances of his symphonies, and groups on almost every recital or chamber music program. As to the British Broadcasting. Corporation (B. B. C.), it continues giving programs of varied interest. Many are excellent, especially when younger elements are taking part. Unfortunately, however, some "old the thought of war.

favorites" are sometimes called upon, whose only value is a name and a reputation dating back to the days of Edward VII, or perhaps even Queen Victoria; and one can hear some aphonic soprano or rheumatic-fingered instrumentalist. struggling to deliver an ambitious program which would tax the ability of singers and virtuosi in their prime. A high commissioner of music, selected for his enterprising spirit and complete independence, could also do some good modernizing work at the B. B. C.

Mid November; good bye, Europe

Southampton. Far away down the river, the liner has stopped. The overcrowded tender leaves the dock. On the way, passengers chatter, smoke. and tell war time anecdotes. I might transcribe one of them here, to brighten up this recital:

Three freshly landed Tommies stepped into one of the most elegant and aristocratic Paris tea rooms. It was five o'clock, and the place was filled with fashionable women. On the wall there hung a placard, a remnant from better times: "Music by the X. orchestra, every afternoon from 4.30 to 6.30." Of course, the X. orchestra is somewhere on the Maginot line. Our Tommies sat down and ordered one single cup of tea costing about five cents at the present exchange rate, for the three of them; then they pulled out cheese, corned beef and even horror -onion sandwiches. The manager rubbed his hands nervously and could hardly contain his indignation. Finally he waiked up; but before he could utter one word, one of the boys, seeing the situation, shouted as he pointed to the placard: "Say mister, what d'you mean, drawing customers here under false pretenses. Where's your bloomin' orchestra?"

The tender stood alongside of the neutral ocean giant flying the flag of the Netherlands. We were cleared by the military patrol and the horn blew. As we sailed down the river, several air bombers circled around the ship, passing sometimes so close that we could wave to them. Led by the pilot, we proceeded cautiously through submarine nets and mine fleids. The pilot left us; the Isle of Wight dwindled, the sun sank below the horizon. Soon we gained speed and reached the open sea. The Continent vanished out of our sight.

Ahead was beautiful America and the prospect of professional engagements made long before

Begin the Year With Music By Florence Smith

It has been said that "The fireplace is the center of physical comfort in a home and the piano is the spiritual center."

of our existence; in fact, it may be said that music is our daily companion. Do you realize that we eat, play, dance, talk and sleep to music? Even our clocks and bells and chimes all are timed to harmonic notes. The soldiers march off to war to the thrilling strains of great patriotic marches. The bride and bridegroom tread the aisles of the church to the music of "Lohengrin" and Mendelssohn wedding marches. Every home. every place of business, is today equipped with radio. Entertainment of every type is entirely incomplete without music. The hours of worship the conversation turned upon contemporary in our churches are enhanced by music. Yes,

Few people realize the great part that music plays in their lives. The average person, it seems. looks upon it as a pleasure, just one of life's Music has become one of the very essentials delights, instead of feeling that music is a gift. a blessing, and realizing that it is given to us for the purpose of uplifting, inspiring and urging us on to bigger and finer things.

Longfellow said, "Show me the home wherein music dwells, and I shall show you a happy peaceful and contented home

So let our homes in the year of 1940 be filled with good music, and in so doing we shall be contributing to our country, happy, peaceful and contented homes.

Henry Ford said, "Teach your children to play some musical instrument, whichever is best adapted to their ability. Do not let them be merely listeners. What the world wants is creators of music and other fine things."

THE ETUDE

CURIOUS SITUATION seems to exist in regard to those of our young American singers who undertake the great Wagnerian rôles. On the one hand, America produces outstandingly fine vocal material; on the other, only the smallest proportion of these people with fine natural voices ever develop into truly great artists. This is not spoken in terms of spectacular successes, in radio or the motion pictures, but solely of those qualities which come to mind when one hears such names as Nordica or Whitehill, both Americans who distinguished themselves in the Wagnerian repertory. Young Americans do secure engagements and give a good account of themselves in their posts; but the fact remains, nevertheless, that, in proportion to the many great voices one finds here, the number of distinguished artists is too few. American artistry has not yet, apparently, found its fullest development. Let us try to find a reason for this and, what is more important, a means of improving the condition.

There are two chief reasons. First, there is still a great amount of charlatanism among those who set themselves up as vocal teachers. Let us be quite clear at the outset. There should be nothing but admiration for the many excel-

lent and competent voice teachers who devote themselves to maintaining a high standard of artistic integrity in their work. There does exist, however, a very different type of "teacher," and our accredited vocal masters must regret its existence perhaps more than any other of us. He is the pure charlatan, who knows nothing of singing and cares less; who accepts pupils solely for what he can get from them; and who works incalculable harm to the profession as well as to the young throats that are offered to his care. What mischief such "teachers" can do! Students have confessed how they have been allowed to force their

voices so that organic injury has resulted. Young singers have been "promised" lucrative engagements after three months of study, and with no bothersome scales or exercises! These people (mostly male) open vocal studios after having been employed in the households of well known singers and "picked up" a few points about the voice. Now by this time it should be quite plain that our quarrel is not with the legitimate singing teachers; but it is dangerous to believe that every vocal studio is a worthy

The second reason why American artistry has not yet attained its fullest development, as far as German operas are concerned, has nothing to do with vocal teachers. It has to do with the students themselves. The finest teacher in the world can do but little for a student who lacks seriousness of purpose. The average American reports are merely the nails which hold together student does not mean to be less than serious; but the entire stress of modern life, with its speed, its restlessness, its desire for "quick results," puts him at a disadvantage where serious speed His questions are framed not in terms artistic and traditional study is concerned. Time and again I have talked with young singers who He has not been taught to take trouble and believe they are doing all they can, if they prepains, exerting his own initiative and digging out pare the lessons assigned them. But the assigned details for himself. I know a young lady who lesson is not enough. Art is not a question of satisfying a teacher, or coaching a rôle, or getting a good report. It is a lifework of spiritual

Creating a Character in an Opera

By

Friedrich Schorn

> Leading Baritone of the Metropolitan Opera Company, and Internationally Renowned Interpreter of Wagnerian rôles

> > A Conference Secured Expressly for THE ETUDE Music Magazine

BOSE HEYLBUT



(Upper) Friedrich Schorr in Beethoven's "Fidelio." (Above) Friedrich Schort as Hans Sachs in "Die Meistersinger." Note the marked difference in these two characters.

the floor boards of this important structure. The

American student inclines to work in terms of

of "What can I do?" but "How soon can I do it?"

"put feeling" into The Dream aria. She did not even realize that an acquaintance with King Henry had anything to do with a thorough performance of Elsa. But it has, King Henry is part of the tradition of "Lohengrin."

Acquiring Tradition

The sort of study which our young singers need more than any other, perhaps, is a penetration into musical tradition and all it implies. It is a significant thing that, at the present time, there is not one major artist among the American singers in the Metropolitan Opera's German wing, who has not studied abroad. This means only one thing, that our American artists have not yet learned Wagnerian tradition as thoroughly at home as they are compelled to learn it abroad. And there, perhaps, lies one explanation of the less developed state of American artistry in German opera.

Does it follow, then, that the remedy lies in a speedy departure for foreign shores? Not at all! Geographic location has little to do with it. The remedy lies in developing here at home the same earnest, thorough, and penetrating methods of study that form the foundation of

the work abroad.

What, in a word, is "tradition"? It is a deep and painstaking study of every single detailhistoric, literary, musical, dramatic, humanthat lies behind and around the music one is studying. It cannot be acquired hastily. It can scarcely be acquired through the easy method of waiting for a lesson to be assigned. It requires the most devoted care on the part of the student in researching, independently, into any and worked hard coaching the rôle of Elsa in everything that may even remotely touch his "Lohengrin." She was much surprised when work. Often this research leads nowhere, but it asked to tell who King Henry was and when he must be gone through, notwithstanding, in the building; and the lessons, the coaching, and the lived, instead of her being given a chance to hope that the next clue (Continued on page 66)

JANUARY, 1940

Dreams of Old Musical Vienna

How Musical History Was Made Over Cups of Coffee

David Ewen



AT THE FOUNTAIN HEAD OF MELODY This is a "Heurige," or little tavern, in Vienna, where unaffected simplicity, sincerity and happiness rule. It was in such congenial spots that many of the finest in-spirations of Haydn, Mozart, Beethoven, Wagner, Brahms and Johann Strauss were

HE TRAGIC FATE OF VIENNA, once the musical capital of the world but today trampled under the heel of Nazi oppression, momentarily brings back to mind that which has been the symbol of Viennese good living for so many years-the café-house. For more than two centuries, native Viennese have regarded their favorite café-houses as a second home. Sitting in front of his cafe mit schlagsahne, or biting into his Linzertorte, a Viennese spent more hours at the café than at home or business. In Vienna, friends have been met and gossiped with, guests have been entertained, newspapers have been read, chess or cards have been played, politics has been discussed, and even important business negotiations have been consummated, in the noisy, smoke filled, overcrowded atmosphere of the café-house.

The influence of the café-house on the social and even political life of Austria has been remarked by some historians. What has been rarely pointed out is the fact that the Viennese caféhouse has also played a rôle of great importance in musical history.

From the early nineteenth century until the World War, Vienna was the greatest center of music in the world. As the home of some of the greatest composers of all time-Mozart. Beethoven, Schubert, Johann Strauss, Bruckner, and many others-Vienna, for more than a century, was the scene of the greatest outpouring of musical genius that history has known. The café-house-exerting a far reaching influence on the lives and social habits of every true Viennese -inevitably played its part in the production of this music

Music That Reflects Environment

Of course, the entire history of Viennese light music springs directly from the café-house. The waltzes of Josef Lanner, the first waltz king of Vienna, the waltzes, polkas, quadrilles and marches of the famous Strauss family (the two Johann Strausses, Eduard Strauss and Josef), and the gay dance music of the lesser waltz composers almost all were written for cafés and given their first performances there. But, for the vital importance of the café-house in the everyday life of Vienna we would probably not have today the Blue Danube Waltz, the Tales from the Vienna Woods, the Artist's Life and the hundreds of other Viennese dance numbers which have become for us symbolic of Vienna's pre-War gaiety of spirit.

But not only light music was the legacy of the café-house to the tonal art. It may be recalled that it was at a café-house that Schubert sketched, on the back of a menu, one of his immortal songs, Hark, Hark, the Lark!, at the Biersack. It was at the Biersack, too, that Schubert spontaneously composed his Overture in the Italian Style, prompted by the wager of a friend that he could not write an overture à la Rossini in ten minutes. It was at a café, the Golden Lamm (The Golden Lamb), that Jacques Offenbach, during the Viennese Carnival of 1864, first induced Johann Strauss to try his hand at the composition of operettas. It was in the caféhouses of Vienna that Wagner's music was first heard by music lovers, conducted by the same Johann Strauss, who filled his programs with light hearted waltzes. And it was in the caféhouses that most of the major composers in Vienna sketched their works, pianned them, wrote out their motifs, and practically laid out the groundwork for the symphonies, operas or concertos which were to be the proud ornaments of musical literature.

There are today still in existence in Vienna two café-houses that played a part by no means negligible in musical history. One of these is the Zu den Rebbuhn (To The Partridge), situated in a small street, Goldschmiedgasse (Goldsmith lane) which branches off from the Graben. The Rebbuhn has not radically changed in appearance from the café of 1820, when it was the gathering place of musical celebrities. At one of the tables in the Rebbuhn would sit Ludwig van Beethoven, patiently sketching the plans for his last quartets or last symphonies, and sometimes so absorbed in his work that, when it was over, he would call the waiter to pay his check even though he had forgotten to eat his dinner. On other evenings. Beethoven-in the company of his good friends Anton Schindler and Ignaz Schuppanzigh-would indulge in good-humored conversation at the Rebbuhn. Not far distant from Beethoven-and looking at him with idolatrous eyes-was Franz Schubert, surrounded by his famous intimate circle: the singer of the Vienna Opera, Vogl; the poet Mayrhofer, the painter Schwind. Schubert, modest, unassuming and diffident, would indulge with carefree spirit in the pleasures of wine drinking, smoking and conversation. Schubert and Beethoven, though they were separated by only a few tables at the

and were not to meet until the last days of The Birth of Master Songs

Rebbuhn, had never met each other personally.

Beethoven's life.

Many times, when the spark glowed hot within him, Schubert would spend hours in composing at the Rebbuhn, completely oblivious of his friends at his side, completely forgetting Beethoven a few tables (Continued on page 49)

URING THE SPRING OF 1939, The National Broadcasting Company inaugurated the first scheduled broadcasting of television in America. A limited number of television sets were at that time made available on the public market, and daily television programs were begun. This newest miracle of electrical engineering has pushed the horizons of human communication still further back. It is now possible for people to sit comfortably in their homes, seeing and hearing what goes on in the world outside.

The tandem harnessing of sight and sound would be amazing enough as a laboratory experiment. Its public launching opens the way for potentialities in the fields of education and entertainment as limitless as man's ingenuity has been able to devise since the tales of flying carpets and magic lamps. Television is still too young to be out of its experimental stages. As far as the intricate equipment itself is concerned, constant research is going forward toward the greater perfection of lighting, pick-up, and transmission. As far as possible program material is concerned, the surface has scarcely been scratched. There is every reason to believe that the next few years will enable the average citizen to see and hear presidential inaugurations, travel tours, political meetings, boxing matches, and tennis tournaments. Medical students of the not too distant future may look forward to witnessing the greatest authorities in their fields lecturing, demonstrating and operating. And the music lover stops to ask what television will do for music.



Television Broadcast of a Chinese Performer, Professor Wei Chung Lah

The Fusing of Two Arts

Music will undoubtedly play an enormous part in the development of television. Technically, there is nothing in the nature of either music or television to make them unsuitable for each other. Mechanical obstacles of the kind that made percussion instruments disadvantageous during the early days of phonographic recording, no longer exist. In theory, there is no form of music which cannot ultimately reach the world through television. In practice, much remains to be done. For example, television is not yet ready to go into Carnegie Hall or the Metropolitan Opera House. Aside from questions of cost, the required lighting is still too glaring to use on a stage, already "in action" according to stage needs. But these problems are now being studied, and it is thought that they will soon be

However, an amazing beginning has already

IANUARY, 1940

Music in the Home

Television and the Music of

Rose Heylbut

Tomorrow

been made. Opera has been telecast from the NBC studio, as have been recitals of instruments and singing, and orchestral performances. It is of especial interest to note that the Birthday Program in honor of Mme. Chaminade, with Dr. James Francis Cooke, Editor of THE ETUDE appearing as speaker and Henrietta Schumann at the piano, was one of the first "occasion" programs to be sent out by television.

Radio Entertainment Pro and Con

According to Alfred H. Morton, NBC's Vice President In Charge of Television, televised music falls into two groups. There is the nonvisual music, which forms an integral part of the program without being seen; as, for example, the performance of the orchestra during the telecast versions of three of Gilbert and Sullivan's operettas. The orchestra was clearly heard while the screen reflected the costumed performers. In this way television approximates the living theater, where the orchestra is heard from the pit, complementing the stage action without drawing attention from it. In the second place, then, there is the visual music, seen on the screen as it is heard over the "mike."

It is the visual music which will undoubtedly have the more interesting development. A question persists, though, whether this development will proceed along educational or entertainment lines. At first glance, it would seem an unmixed asset to amusement possibilities to see as well as hear. The addition of sound to the silent "movies" proved to be just such an asset. In the musical world, however, there are experts who wonder whether the same result will be attained from the converse process of adding pictures to radio. Their arguments are that music lovers wish to hear rather than see. At concerts people listen intently with their eyes closed. And, at

RADIO

best, there is but little "action value" in a straight musical performance. Fingers in motion, arms busily bowing, and the open mouths of vocalists do not represent the maximum of visual entertainment.

As Mr. Morton points out, one of the quirks of human psychology is that people will readily accept radio music, without any visual images whatever; but the moment that the visual element is added, they desire something more dramatic than the gestures involved in singing and playing. That, at least, represents one side of the case. The other side points to the keen interest that a different type of music lover feels in watching the performers and seeing "how it is done." If some people close their eyes at a concert, others use opera glasses. And part of



MARGARET BRILL, Harpist, in a Television Broadcast

the charm of a vocal recital is the human coloring which the singer's bearing and expression give to line and phrasing, Finally, be it "dramatic" or not, the complete sight plus sound reproduction of a concert is an achievement that the majority of music lovers will welcome. The triumph of one of these schools of thought over the other will decide the ultimate rôle that television is to play in the world of musical entertainment. And it is the public itself that will have the last word in the decision.

On the other hand, there is no doubt and no limit to the future of television in musical edu-

"The ultimate reach of television," says Mr. Morton, "will do many times more for the general appreciation of music than broadcasting has done-and I say this with full recognition of the strides that radio alone has made. The majority of people are naturally eye-minded; modern people have been made more than naturally so, by the current emphasis on pictorlal material-motion pictures, pictorial magazines, tahloids, and the like. Television will seize hold of this tendency and harness it to a new stimulation of learning interest."

Television and Teaching

Before long, musical instruction will be made available by television. Piano teachers will demonstrate arm positions and finger technic, illustrating the resulting sounds over the microphone. The reading of notes, the bowing of stringed instruments, the "sweet" notes of saxophones and clarinets will be taught to beginners; while advanced students can observe the technic of masters. Singers will (Continued on page 50)

New Records for Home Music Lovers

Peter Hugh Reed

Two of the record companies have recently made real contributions to recorded Americana in the albums: Early American Ballads (Victor set M-604), and Favorite Negro Spirituals (Musicraft set 35). John Jacob Niles, accompanying himself on a dulcimer, is said to sing in the authentic manner of the early American mountain folk; he gives us six early American ballads which he has collected and arranged. They include The Gypsie Laddie, Barberry Ellen, Lulle Lullay (The Coventry Carol with an American tune) and The Seven Joys of Mary. In turning to the famous Hampton Institute for spirituals sung by its Quartet, Musicraft has done wisely; for the Negro spiritual, in order to have the authentic "feeling", should be sung by several voices; and the Hampton Institute Quartet has long been admired for its performances of the traditional Negro works. The set contains in all ten spirituals, many of which are old favorites, but several of themlike Reign, Massa Jesus, Reign and Mary and Martha Jes' Gone 'Long-are less often heard. All are sung with a conviction and feeling that eliminate monotony in sequential playings.

There is a growing interest in American music, which the record companies are wisely meeting. From Victor (set M-608) recently came an album of American Music for Orchestra, played by the Eastman-Rochester Symphony Orchestra under the direction of Howard Hanson, who has done much to promote and encourage interest in American music. The selections in the album are Chadwick's Jubilee from "Symphonic Sketches", MacDowell's Dirge from the "Indian Suite" Paine's Prelude to "Oedipus Tyrannus", Kennan's Night Soliloguy and Griffes' The White Peacock. There is healthy elation in the Chadwick music, an appropriate note of dramatic import in the Paine score, and great depth of feeling in the MacDowell. Kennan's short piece for solo flute and orchestra is a work of genuine beauty and inspiration; and the Griffes composition is colorful. With the exception of the MacDowell and the Griffes works, these are first recordings.

Among new symphony recordings Bruno Walter's warm and spirited performance of Schubert's great "Symphony in C major" (Victor set M-602) and Weingartner's finely controlled and tonally rich reading of Brahms' "Symphony, No. 1, in C minor" (Columbia set M-383) occupy conspicuous places. They may well be acclaimed as the best performances of both works on records, even though to both notable justice has been done previously. Howard Barlow's performoriginal six of the first mentioned work, inflates the music to symphonic proportions (Victor set M-603); while the Lener String Quartet with Aubrey and Dennis Brain (horns) (Columbia set M-379), playing all six parts of the "Divertimento in D", preserve the eighteenth century qualities of the music. Both works, admirably rendered, will undoubtedly establish their separate audiences.

Toscanini's admiration for Rossini is further evidenced in his dramatically taut and dynamic reading of the Overture to "William Tell" (Victor set M-605). The recording, made in the studio from which the NBC Symphony Orchestra broadcasts, although an improvement over those previously made, still offers room for more spa-

ciousness of tone.



ance of Goldmark's "Rustic Wedding Symphony" (Columbia set M-385) emphasizes the lyrical charm and grace of this simple, naïve score. The work, more a suite than a symphony, has no program, other than titles of its five parts, the sentiment of which finds the fullest play in the music. They are: Wedding March, Bridal Song, Serenade, In the Garden, and Dance

Con Amore

In his Trauermusik (Victor disc 15643) Hindemith pays homage to the late King George V. for this reflective and deeply felt music was written on the occasion of that monarch's funeral. The work is scored for solo viola (played in the recording, by the composer) and string

Mozart's "Divertmento in F major" (K. 247) and his "Divertimento in D major" K. 334) are given widely different treatment in two new recordings. Ormandy, with the Philadelphia Orchestra, playing four movements of the

RECORDS

Victor honors our neighboring Republic, Mexico, with its recording of Carlos Chavez's "Sinfonia India" and "Sinfonia de Antigona". played by the Symphony Orchestra of Mexico (set M-503). The distinguished Mexican composer-conductor plays his own works, and also his arrangement for orchestra of Buxtehude's Chaconne. The two symphonies are music of deftly planned effects, melodically concise and rhythmically stimulating. The first is based on genuine Indian melodies, and the second on incidental music that Chavez wrote for a production of the Greek play by 3ophocles. This music deserves to be heard.

Chamber music enthusiasts will find much about which to be gratified in the Pasquier Trio's performance of Beethoven's "Trio in G major. Op. 9, No. 1" (Columbia set 384). This highly artistic ensemble attests the worthiness of this early work of the great Titan. Janos Scholz and Ernst Victor Wolff unite again for a performance of another of the viola da gamba and harpsichord sonatas of Bach. This time it is the "Sonata in G minor" (third), unquestionably the foremost of the three sonatas that Bach wrote. The opening allegro vivace is the impelling Bach, and both Scholz and Wolff play it with appropriate brilliance and vitality. The recording of these works is excellent.

Musicraft, in its set 36, almost surpasses its own high standard of (Continued on page 54

Musical Triumphs in Motion Pictures

A History of the Art, from Jazz Singer to Today

Mary Harbord

miliar, it is far too easy to accept it casucontinuity of the picture. In time the theme gradual development. So it has been with music the action just because it was thought that in the field of motion pictures.

first class musical films from Hollywood and motif. When it was no longer an integral part Europe and are seldom conscious of the great of the picture as it had been at first, the theme commented, "To Miss Moore and to music lovers expenditure of time, capital and creative energy which has made these films possible. We do not ence by cartoons, jokes and fully appreciate the importance the years of critics' jibes. development have had in making it possible for good music to reach an immense new audience through motion pictures.

A stimulating survey of the important steps in the growth of music in motion pictures, dur- that the "movies" had become ing the last ten years, was presented last November in the Skylight Theater in New York, in a picture were immediately enprogram of the Musical Adventures club. This subscription organization sponsors five programs each year, to increase interest in good music in every medium. For the second Adventure this year, Mr. Arthur De Bra, of the Motion Picture Producers and Distributors of America, or, as it is more familiarly known, the "Will Hays Office" was asked to prepare a program showing what contributions the finest musical motion pictures an unseen orchestra. have made toward increased interest in music.

On the day of the program, Mr. De Bra discussed informally the high spots in musical pictures of the last ten years, interrupting his lecture to illustrate his points by having excerpts of the films shown on the screen.

The Movie Art Moves

Limiting his material to feature length pictures of classical or semiclassical music level. Mr. De Bra started his résumé with October 23. 1927, when Warner Brothers released their much heralded Vitaphone picture, "The Jazz Singer," featuring Al Jolson. This is the film which staggered Europe with its musical possibilities. The Vitaphone mechanism was a hybrid-pictures projected on the screen from film, with music and sound coming from a whirling wax disc synchronized with the projector.

With "The Jazz Singer" a new dramatic implement was discovered. It was found that music and song could be used to heighten the effect of a crisis or to act as a turning point in the dramatic action of the story. Presently the theme

NCE AN ART MEDIUM HAS GROWN fa- melody was used to strengthen the dramatic ally, forgetting the years behind its song grew to be an artificial interpolation in every picture must have one. It was a popular We have become accustomed to the stream of adaptation of the idea of the Wagnerian leit-

song was ridiculed out of exist-

The most important contribution of "The Jazz Singer," however, was the awakening of the whole world to the fact "talkies." Millions who saw the thusiastic over the potentialities it unfolded. Three years passed. Audiences grew accustomed to the novelty of hearing screen characters burst forth in song and were not disturbed by the fact that the background music came from

On November 30, 1930, Warner Brothers announced a Vitaphone operetta in technicolor, "Viennese Nights", an original story by Sigmund Romberg and Oscar Hammerstein, This picture, featuring Alexander Gray, created a new pattern for musical films. It was a transitional step from the incidental music of the theme song period to an

original, well planned musical drama written especially for the motion picture medium.

At this point in the program, Alexander Grav singing I Bring a Love Song from "Viennese Nights" was shown on the screen. Then before the house lights came up at the end of the song, a spotlight was focussed on the side of the stage and Mr. Gray, in person, appeared taking up the song. As his rich voice filled the

MUSICAL FILMS

trast between the living voice and the inadequacy of the earliest film recording, good as it was. Some justification of the battle of the critics of that time against "canned music"as they called the Vitaphone discs-could be understood. The Movie Opera

auditorium, there was apparent the sharp con-

The next big step forward came with the Grace Moore picture, "One Night Of Love", released by Columbia on July 6, 1934. The formula for this picture had been presaged by "Be Mine Tonight", featuring Jan Kiepura, a European film imported by Universal in 1933.

"Be Mine Tonight" was a combination travelogue and "scenic", with the merest thread of a story, using, however, three operatic arias. The movies, with their greater flexibility and greater illusion of reality than the opera stage, where the audience is always conscious of the proscenium dividing them from the singers, now presented grand opera selections in a natural setting "so that," as Mr. De Bra said, "in the exploitation vernacular 'the public would go for

them'." The scene chosen from "One Night Of Love" was that in which Grace Moore is singing Violetta's aria from "La Traviata" from the balcony over the courtyard, to the accompaniment of the music students practicing across the way. Almost overnight Grace Moore was enshrined in the hearts of Millions of theater goers. Mr. De Bra



ALLAN JONES INITIATES NEW MOVIE TECHNIC With the famous Donkey Serenade a new type of musical treatment was introduced in the movies in the highly successful film

Sempre Libera was an old favorite; to many of the new music movie audience it was a previously undiscovered source of inspiration."

With the overwhelming success of "One Night Of Love", musical films gained a secure position. They became good box office.

"Naughty Marietta", introducing the popular combination of Nelson Eddy and Jeanette Mac-Donald, followed on February 20, 1935, from the studios of Metro-Goldwyn-Mayer. Attempts had been made on Broadway to revive the musical comedies of Victor Herbert. The music was still popular, and it was (Continued on page 61)

IANUARY, 1940

Current Films with Worth While Music

HE NEW YEAR OF 1940 will see the release of what promises to be one of the most important musical films in many months. At the present writing, the name of the picture is hovering between Victor Herbert and The Great Victor Herbert (Paramount), and directorial policy may order still another revision of title before it comes to the screen. But

it is about Victor Herbert. Oddly enough, the picture is not in any sense a biography of the great popular composer. The son and daughter of Victor Herbert have felt that a full biography of their illustrious father, with its stress on student years and the like, might or might not receive its suitable setting on the screen, with the result that Paramount has not attempted a work of documented re-

search. However the period is that of Victor Herbert, and he appears in the film play. as a lovable individual who guides the destinies of the hero and heroine. Of greatest importance is the fact that the entire musical setting-"spotted" solos, background music, orchestral selections, and so on-has been fitted together from Herbert numbers exclusively. Thus it will rank as one of the few musical films of which the entire score represents the work of but one composer.

Such an undertaking presents its own problems. For one thing, the acquisition of the rights to the various selections has involved four full years of work. Of the thirty-four Herbert melodies used, some were acquired directly from the composer's estate, while others had to be repurchased from previous owners. It is thought that the Herbert film will contain more music than any other musical motion picture ever produced. There is small doubt about the popularity of the featured selections, since they include such favorite perennials as Sweet Mystery of Life; To The Land of My Own Romance; A Kiss In The Dark; Thine Alone; Lullaby; Kiss Me Again; and

All For You. Victor Herbert (who undertakes no actual musical performance in the picture) is to be portrayed by Walter Connolly, whose striking resemblance to the composer makes it possible for him to go through the rôle with almost no make-up. The hero is played by Allan Jones, American tenor, who followed orchestral appearances with Walter Damrosch by motion picture appearances in "Rose Marie" and "Show Boat." Mary Martin essays the heroine, and later, her daughter, bringing to the screen voice quality and musicianship of a far higher order than is interpreter of a "hot" number entitled My Heart in the fields of orchestral music, incidental

Donald Martin

screen appearance, and great things are expected of her. Among the supporting members of the cast is Susanna Foster, grandniece of Stephen Collins Foster.

Scores That Intrigue

Another January release of outstanding mu-

The Glad Days of Victor Herbert, with Walter Connolly known for his likeness to the composer, as he plays for Mary Martin, the heroine. A Paramount picture.



BURGESS MERE-DITH and BETTY FIELD in John Stein-beck's "O! Mice and Men." for which the American composes Agron Conland has written the musical score. This is a United Artists re-

sical importance is "Of Mice And Men" (United Artists), based on John Steinbeck's much discussed novel of the same name, produced by Hal Roach, and directed by Lewis Milestone (who directed "The General Dies at Dawn" for which Werner Janssen provided the musical score). The Steinbeck picture is not in any sense a musical film; it is musically important because it stands as a straight picture for which a distinguished composer has been engaged to write the background music. The first of these special musical scores for a moving picture was written in 1912, by Joseph Carl Breil, for "Queen Elizabeth," with Sarah Bernhardt in the title rôle. In the present case the composer is Aaron Copland, whose "Dance Symphony" won the \$5000 RCA Victor award in 1929, and who has been music, ballet and opera. Mr. Copland, incidentally, is the first American composer to win a Guggenheim Followship award for music. For "Of Mice And Men." Mr. Copland promises a nonconventional film score, discarding the neutral mood so often employed in background music, and offering themes which will reflect the rugged native American atmosphere of the story.

Until recent years it has been rather Belongs To Daddy. This is Miss Martin's first unusual for a composer of reputation to be brought to Hollywood for the creation of purely background music. The normal procedure for tonal settings of this kind, involving no "stars." no "big names," and no actual musical performance, had been to ask the staff music librarian to send up something suitable, and to let it go at that. The engaging of Mr. Copland by Hal Roach is another step in the direction of making the average movie audience music conscious by providing them with the best, as has been the case with scores created in recent years by Schönberg, Korngold, Janssen, Still, and others. This is a laudable procedure. It would be a pity to allow musical movies to remain exclusively a medium for exploiting famous names. Movie goers, who hear background music of symphonic value, cannot fail to carry a symphonic impression away with them.

Another Notable Enlists

It is reported that John Charles Thomas, the noted American baritone, has finally capitulated to the lure of Hollywood, after having for years rejected offers from practically every known producer in the motion picture industry. Producers Corporation of America, an independent producing company, is to present Mr. Thomas in "Kingdom Come." Little has been learned of the picture, to date, except the news of its projection; as soon as facts materialize. they will be reported in

these columns. It is a safe hazard, though, that Mr. Thomas will be given ample scope for dis-

Anyone who has the musical welfare of motion pictures at heart will be encouraged by the news that Werner Janssen, the eminent American born conductor and composer, has resigned his post as conductor of the municipally sponsored Baltimore Symphony Orchestra, to become musical director for Walter Wanger Productions.

During two seasons as conductor of the Baltimore orchestra, Mr. Janssen brought it distinguished national recognition. The conductor feels, however, that continued work in motion pictures offers greater scope and greater opportunities than those of a three months season with a symphonic organization (incidentally, and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship of a far nighter order than 12 hours and musicianship order than 12 hours a so limited season is (Continued on page 20)

THE ETUDE

The Etude Music Lover's Bookshelf

THE "FORTY-FIGHT" A witty writer in our western states spoke of Bach's "Forty-Eight Preludes and Fugues" as the constitution of the piano student. They are really more that that, as 'the great orchestral arrangements played by foremost orchestras eloquently argue. So far as the keyboard of the piano is concerned, we think that a better simile would be that they are the gateway to a higher "Temple of the Pianist's Art." Until one has passed through this gateway, he must forever remain upon a lower level. Charles W. Wilkinson, author of many books upon how to play masterpieces for the piano, has written a manual for the performance of the fugues, which he terms a guide book for the use of piano students, as an aid to the unraveling and interpretation of these masterpieces, insuring a more intelligent keyboard rendering. An average of three hundred words is given to each fugue. These analyses will be found helpful to many students, particularly those who are obliged to study without a teacher. All of the fugues are obtainable on records by able players; and we can easily see how a diligent and persistent student, deprived of a teacher but with this book and a set of fine records, could make a very interesting study of the "Preludes and Fugues," that with later additional instructions from a really competent teacher would lead to their mastery. The writer has

known several great pianists who could play the entire forty-eight from memory. "How to Play Bach's Forty-Eight Preludes and Fugues"

By: Charles W. Wilkinson

Pages: 135 Price: \$2.25

Published by: Chas. Scribner's Sons (N. Y.) William Reeves (London)

MEN OF MUSIC

Twenty-one outstanding musical creators, from Bach to Stravinsky, have been selected to make the new and excellent volume, "Men of Music", designed to be of stimulating as well as entertaining assistance to the new world of music lovers who look to radio and record performance for a deeper familiarity with great masterpieces. This is represented in a carefully prepared list at the end of the book, which also gives the prices of the best records.

/ There is always a keen desire to know more about the personalities of the composers, particularly the influences which led them to produce their masterpieces. The writers show a bold attitude in trying to carve out of the available material in the vast musical archives, that which will make these great music masters stand out as individuals. It is interesting to note that at a Chopin concert a lady was heard to say, "It's a pity he's so insignificant looking"; and that Moscheles found Chopin's tone "too small." John Field, who was jealous of Chopin, called him "a sickroom talent." Yet, where in the musical world can be found a more fervid or exquisite genius. All this, however, explains why Chopin, with his great ability never could have been such a success as a virtuoso as was his robust friend Franz Liszt. The book is filled with

B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE Music Magazine at the price given plus the slight charge for mail delivery.

graphic sketches. For instance, when Schumann, in February 1894, wrote to Joachim: "I have often written you with sympathetic ink; and between these lines, too, there is a secret writing which will afterwards be revealed. Music is silent at present, externally at least, and now I must close. Night is beginning to fall." We have a picture of poor Schumann passing into the cerebral shadows where he "heard the choirs of angels and the calls of demons." He sees the spirits of Mendelssohn and Schubert who whisper themes to him which he notes down. A few hours later he bids his faithful spouse goodbye and throws himself into the Rhine. Recovered by strangers, he is taken to a sanitarium where two years later he dies in the arms of his devoted wife. Thus a great genius faded into the hevond

It is this sort of intimate picture that the authors have caught again and again, making the book one of fine, human interest to all music lovers. Deems Taylor, in his introduction, properly says that he has found these biographies "refreshingly well considered and just." They are designed not merely for the musicologist, but as well for the "ordinary" reader who knows that with this book in hand he will enjoy the broadcasts of "Toscanini" with far greater zest. "Men of Music"

By: Wallace Brockway and Herbert Weinstock Pages: 613 Price: \$3.75

Publishers: Simon & Schuster

EXTRACTING FUN FROM MUSIC

Here is an author who comes to us with the frank confession that his book, "Music for Fun", is written for an audience about which he says, "The less they know about music, the better." He contends that there are only 1,300,000 musicians and music-lovers in America, representing at a liberal estimate one per cent of our population. Perhaps he is right and perhaps he is wrong. We never have made an accurate survey. Figures would seem to indicate that there are vastly more than this number of musical instruments,

BOOKS

of various kinds, in America; but instruments alone make neither musicians nor music lovers.

The main objective of this new book which Dr. Sigmund Spaeth has given us is, however, to show how more musical enjoyment can come from music; and he has approached his subject in a thoroughly catholic and his usual colloquial manner, which insure very entertaining reading for many. He draws a rather drab picture of the 130,000 members of the musical union, which he says, by the way, "does not recognize singers as musicians." He points out that the union musician does not accept less than a minimum wage for his work, even though he be out of a job for months at a time. He is also weighted down with rules, regulations and restrictions, and is not allowed to get much fun out of music, even if he feels like it, "which you generally don't if you are that class of musician."

"Music teachers", he contends, "are often disappointed performers, and they have most of the unhappiness of the musical tradesmen, with even less recognition or financial return."

He hopefully assures us that ninety-nine per cent of the people can get, and are getting, more fun out of music than are the self-confessed amateurs and professionals; therefore the book is addressed to the country as a whole.

He founds his propositions on the cheerful basis that music should, from childhood up, be a source of fun rather than a source of labor. He believes that music study should start with toys and rhythm bands, if you please, But that As not new, as already there are literally thousands of toy bands in America. He also has a splendid chapter upon singing. Then, in the middle of the book, there is a fine section upon the approach to musical notation, which, in these days, recounts much of the music lessons that students get in the modern public schools. particularly those in which the phonograph and the radio are used. A chapter upon the listeners' library deals with a long list of what is usually known as short popular classics, which one may hear by means of the phonograph and the radio, followed by more difficult and longer selections. This is music that cultivated people hear discussed and like to think they know. It is very commendably worked out. The next chapter. "Identifying the Composer", gives sketches of nineteen composers, (Continued on Page 59)

IANUARY, 1940

Making Five Finger Piano Technic Vital

A Highly Instructive Article for Younger Teachers

Harold S. Packer

PIVE FINGER TECHNIC, with the potential pianist, is an essential part of his building material. The most perfect architecture depends upon its smallest piece of stone, so does one of the greatest arts, music, depend upon this most minute detail.

It is the task of the teacher to seize upon its most essential features and to present them in a manner which at once captivates the pupil's interest and industry and at the same time perpetuates in the instructor the maximum æsthetic satisfaction at a minimum of effort. The pupil benefits to a large degree by the mutual enthusiasm thus aroused, while the teacher finds his idealism bearing fruit and consequently derives increasing delight in his artistic pursuit.

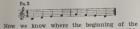
The teacher never must take things for granted. Things, obvious to the teacher, are not 5, for now it has a definite climax or peak. necessarily obvious to the pupil. Take, for instance, the teaching of the five finger exercise shown in Example 1.



Let us consider some interesting means of focusing the pupil's mind on the sounds represented by these notes and thus place before him a delightful picture, or visualization, of the musical shape these sounds can take.

Picturing Musical Shape

If we are to give the notes of the five finger exercise musical shape, the mere affixing of a common, or 4 beat, time-signature, as seen in Exercise 2, will help a great deal.



measure really is; but we will not stop at this point, we will find more interesting things with We could accent every note in each measure

of the five finger exercise as indicated in Exercise 3, but this would not be in keeping with the delineation of musical shape; we must think of the rhythm designated by this particular time signature. We must remember that the second and fourth beats of each measure in our exercise are weak accents; a strong accent falls on the first and a medium accent takes place on the third pulse of these measures.

In Exercise 4 we can clearly see these accents arranged properly in order of their importance.

our exercise would be merely an ugly, mechanical drill unless we used this device. There is more exercise in its various stages, point and shape to the manner of performing 1. Make sure of the correct posture of the body

our five finger exercise outlined in Illustration



We have before us a precise picture in musical shape. Now, in order to carry out the above interesting suggestions, we must concentrate on ways and means of improving our five finger

Improving Finger Technic

Before we consider some interesting ways of improving finger technic, we must first discuss the different kinds of touch we wish to improve. There are two main types of finger touch. The first is the bent finger or percussive touch, which is accomplished by the finger pushing the key down from a vertical angle; and the second is the flat finger or nonpercussive touch which is fulfilled with the finger pulling the key down from a horizontal angle. Since the former touch is the more fundamental touch of the two it will be dealt with first and it will be briefly summarized in its various aspects, in order that the pupil shall gain a perfect understanding of what he would like to accomplish with this

- 1. The pupil would like to obtain the best position his particular fingers, hand and arm require at the keyboard.
- 2. He will gain flexibility by substituting sufficient weight for the maximum muscular power possible.
- 3. He will make his finger joints (knuckles and phalanges) strong enough to support the 12. Take the thumb out of the fist, lift it and weight and muscular tension imposed on 4. He will gain equality of time and tone for
- each note of the above five finger exercise. 5. He will develop greater finger strength so as 14. Take the second finger out of the fist and to be able to control the up and down finger
- muscles and to increase or decreace the tones of our exercise at will. 6. He will be able to increase speed and develop the necessary endurance power.
- Well here is a real surprise; The following Our next consideration is that of shading, for exercise if properly practiced will help the pupil to do all these things. Let us consider this

- at the piano. 3 Clench the fist.
- 2. Let the right arm, hand and fingers hang limply at the side.
- 4. Move the fist backwards and forwards, in order to determine the exact amount of tenslon compatible with flexibility at this joint. 5. Lift the entire arm with the fist drooping from the wrist to about six inches above the keys represented by our five finger exercise.
- 6. Sway the arm up and down from the shoulder, keeping the rest of the arm relaxed until a state of pliant balance is reached.
- 7. After having made certain that the fist is hanging, let the arm drop to the most natural position the fist can take on the five keys specified
- 8. Particularly note that the wrist must bend gradually downwards at the moment the fist contacts the keys.
- 9. Test for wrist, elbow and shoulder plasticity as follows: for the wrist, move the fist up and down like the movement of a rocking-horse; for the elbow, sway the body back and forward so that the upper and lower arms form part of a hingelike movement; for the shoulder, rotate the upper arm, producing the movement of a swing.
- 10. Test for rotary freedom of the forearm, made possible by keeping the upper arm still at the side, and rock the fist on the keys as If turnlng a door knob to the right and left repeatedly.
- 11. Once the percussive tones made by the above muscular actions have faded away, resume the original position first taken after the drop of the arm.
- put down the key slowly and silently with a firm, deep pressure of the finger. 13. Once the thumb will support the arm, lift the
- wrist to the normal playing position.
- depress it, lifting the previous finger. 15. Have the finger joints correlate physically so as to maintain the correct curve without breaking ln.
- 16. Lift and depress the third finger, and so on until all five fingers are taken from the fist. 17. Play sllently from the fifth finger back to the
- thumb, and successfully duplicate the solidity of touch already experienced when using the (Continued on page 60)

THE ETUDE

IN WORKING TOWARD A GOAL it is important to keep in mind the objectives that tend to mark the course and to bring us straight to the point at which we aim. In the matter of finger training the prerequisites are control and strength. These two words exactly denote what is to be sought in developing a reliable finger technic. All gradations of touch, time, tone, tone color, phrasing and the binding of inner and outer voices depend on the conscious control of the fingers. Experience with the law of inertia has taught that control should be exercised with the first digital movements. The release of a key is just as important as its attack: which means that the movements of the extensors should be as carefully timed as those of the flexors. A. K. Virgil claimed that it is more difficult to leave a key properly and in time, than to attack it. In his invention of the clavier he used a "click" to record the up stroke of the finger as well as a "click" to record the

The lack of action of each individual finger makes a poor showing, particularly with adult beginners. They are apt to mistake weakness for stiffness. The purpose at this point is to learn the cause of the trouble and to decide on the course of treatment. There may be

reasons for a physical stiffness in some cases, but the handicap is more often weakness from inaction. This is only a technical matter that may be corrected by movements which will increase the blood supply to the muscles exercised. These movements should be made from the knuckles, or third joints, with the fingers held in a curved position as in plano playing. They should be made rhythmically and with a feeling as in a stretching exercise, rather than an exercise in which to acquire strength in the drop. The result will be that of a physiological law The flow of blood will increase the energy of the digits and give them greater strength and control.

down etroke

A Medico Prescribes

For finger stiffness a physician has suggested treatment given for stiff or ankylosed joints of the fingers. First he uses passive motion, then active motion and later massage. This tends to break up any adhesions present around the finger tendons and produces an easy flexor movement of the digital muscles and joints. With this end in view the adult pupil, or anyone who needs special exercises for weakness or stiffness of the finger muscles and joints, should know how to effect relaxa- produce the tone. Timing the stroke is a traintion, how to carry the hand to the keyboard, how to take with ease the proper position, and how to retain this position through control of the arm and hand. The fingers may then be One of the first considerations should be the exercised under the same conditions as if they cultivation of a rich, round tone. It must be were used in piano playing. The object should be to strengthen them enough to allow control not produced by the finger alone. It comes from and to give the pupil the assurance that he is the entire relaxed arm and forearm, with a gaining control of finger movements. There pressure touch made by a swing of the finger. should be also a sensation that each finger is The motion should be direct and simple, avoidable to bear the weight of the whole arm withing a plummet-like fall of the fingers or any out a sagging wrist or weakening phalanx, and spasmodic movement. Since the motion is always to balance that weight as they change from one under the control of the performer, it can be finger to another. Simple five finger exercises are best for this work, practiced first at a table may be either wide or narrow, there never should to meet resistance of the keys.

The several requirements for a dependable ume or accent.

Training the Hands for Definite Goals

Ellen Amey

Ellen Amey in her studio

finger technic rest on the timing of the stroke,

and the manner in which the touch is made to

ing that will prepare the fingers individually for

mental or emotional guidance. A well timed

stroke is not necessarily a well controlled touch.

understood, however, that a beautiful tone is

made to suit any requirement. While the swing

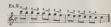
weight as is necessary for the desired tone vol-

For both the finger touch and the timing of a movement, there is nothing more helpful than the single note exercise played with a single

finger. It will strengthen that particular digit and help one to gain the balance of weight with a single finger motion.



The two note exercise, played with two fingers, combines the timing of the downward and upward strokes for a true legato, and, consequently, requires the shifting of balance and weight from one finger to another



In both of these exercises the arm moves only as it carries the hand along the keyboard when the fifth finger changes its key.

Note that when two fingers are employed, as in Ex. 3, the finger playing the appoa-



giatura is held close to the key. The finger playing the principal note should have a wider stroke, otherwise an inexperienced player is apt to push into the key and use no finger motion

In Ex. 4, a rhythmic form often used by Mozart, the action is reversed, because the first note of every two bears the accent. The effect is produced by a slight wrist motion to aid the

Choosing pure basic material and creating it. from steps and half steps stimulates interest in five finger study. For example, use the first and then at the keyboard where the fingers have be any waste motion. There should be only such five tones of the major and minor scales, and play them consecutively on each tone of the chromatic scale, first (Continued on page 56)

The Teacher's Round Table

Conducted Monthly By

Tennis and Ping-Pong

Do you believe that playing tennis, ping-pong or other similar sports is harmored to professional procession of the professional procession of the professional procession of the professional exciting game of tennis leaves my hands and wrists out of condition for a day or two. Is it a case of eating one's cake and having it too, or can 'us critters' induige in these games with permanent harmo' C. D. C., Enniss.

Not harmful at all, if both your game and piano technics are physically well coördinated, and free. If your piano playing suffers after a few sets of tennis, your approach to the tennis is faulty; and I'll wager that your piano technic also is in need of repair. It should take only a few minutes of quick rotational forearm movements to limber up for the piano after such games. In doing this be sure at first to let the arms hang limply at the side, fold the fingers and thumb lightly into the hands, and "shiver" loosely from the forearm as rapidly as possible. Use both rotary directions (first toward the thumb, then toward the fifth finger) counting four, with two complete rotations to a count; set the metronome anywhere between 138 and 160. Continue the exercise, each time for four beats, with a light flip of the arm into the air at the end (when you say "one" again). Then rest four beats, and repeat. As you continue, gradually flex the forearm (letting out the fingers) until you reach approximate playing position; remember now that your wrist must hang. Look, as you needs it! rotate, as though you are suffering from palsy! Finally go to the piano, and in exactly the same way play the following groups, at the end of each letting your arm bound lightly upward, and fall to the lap where it rests until the fourth beat when you "prepare" it for the next repetition. (Note: larger notes refer to rotary



Also rotation toward the fifth finger,



This is the best exercise I know for gentory scale or etude playing.

Guy Maier

Noted Pianist and Music Educator

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

Stops Between Measures

I enjoy your Round Table discussions very much. I am teaching plano to my son, aged eight. We are using W. S. B. Mathews Grade I. Mathews Grad

When you read this answer your boy will probably be in long trousers—and far quiries. It ought to take at least a year for you speak. any eight year old to get through Volume I. I hope that you are now feeding him a nourishing supply of supplementary fodder in addition to the Mathews diet. He

2. At least two, but preferably three

Tone Production

Do you not think that good tone is more a matter of musical feeling and ear than a question of physical means? And that as feeling and ear develop, the phys-ical means of tone production would vary in different players-but all would get a

L. R. B., New Jersey.

coordination little natural musicality, against his will applied correctly, quickly convince every- ously. and so it must be right." How little they a minimum

realize that many artists produce beautlful, even thrilling results, in spite of obvi- he can coax out of his instrument much ously bad technical approach-and only more beautiful, enduring and startling because of their overwhelming artistic articles than were ever produced by the beyond that first Mathews book! The time vitality. The rest of us must depend on world's greatest master of magic. interval between question, answer and our brains to develop that "feeling and publication is often so long that I hesitate ear." Only through good, scientific teach- demonstrate how much energy it takes to reply to some of the more pressing in-

A Speed Demon

 What do you do with a child who has a tendency to pass judgment on all the music you give him?
 Are there any "tricks" to hold back. a child who speeds, and resents being stopped?

B. B., Pennsylvania.

1. Consider myself very lucky, and wish I had many more! Carefully treated, such a critical child will develop fine musical taste. Always give him a wide choice of pieces to study. If he is negative about his dislikes, persuade him to be articulate about his likes. You will soon see which characteristics please him; you can then Bravo! That's the kind of question I play on these prejudices, and constantly like! On every side we are given evidence offer him music of better quality. Then of diametrically opposite technical ap- too, you can "put one over" by tempting proaches to the piano. In the case of him to select a piece that is technically artists or extremely musical persons, the difficult, and then making him work at it. results are frequently beautiful or ap- For, after all, it was his own choice wasn't propriate. But what of the thousands it? Ah, sweet revenge! I never compel any of aspiring players with poor physical student, young or old, to study a piece

sluggish minds? How are they to develop 2. Children dislike being tricked, except your "musical feeling and ear" except by as a joke; so I avoid any such devices, being taught exactly how to listen, how The best brake for the pianistic speed to study, how to master the various com- demon is to give him one or more slow, plex planistic technics by the simplest, ponderous chord pieces with handfuls of class lesson they should arrange for a sanest, most concentrated approach postones. Students usually "fall for" such second, thirty minute private period. sible? There are certain natural ways of pieces, and are delighted when they can which would, of course, cost more. But I

one of their rightness. But alas, how few one of their rightness. But alas, how few Also, in rapid pieces, if you persistently lessons. Why not add to this a happyteachers take the trouble to ferret out direct attention to the hand that has the vital playing time—solos, duets, two piano This is the best exercise 1 know for gen-eral loosening up and conditioning the these simple, sensible principles! Thou-eral loosening up and conditioning the these simple, sensible principles! Thou-easier part, you will find the piece less ensemble, technic try outs, and so oneral lossening up and conductioning the three sample, sense which will say "Well, Mr. — precipitate, much more under control, and with you often joining in the playing." muscles used in plane playing; it is far some of them san the playing; more helpful than half an hour of desul- (a well known planist) does it this way, the necessity for interrupting reduced to If you make it informally attractive

A "Sissy" Activity

One of my problems is the boy who likes music and enjoys his lessons; but he hates to practice, and feels that it is "sissy" to take plano lessons. What tactics do you suggest? A. M., New York.

Let us not forget that many children, who do not like to practice, are notorious for inventing all sorts of excuses to masque the real reason for trying to get out of it. But if your boy (like some others I know) is convinced that piano playing is effeminate, show him the power it takes to play our instrument. Physicians are amazed at the sheer physical endurance required when a pianist plays a recital or a concerto, or even a single brilliant composition. To play the "big," bravura compositions of Liszt, Tschaikowsky and Brahms is a herculean feat. Good Heavens! A concert planist must be as strong as a truck horse; he is as hard working as a common day laborer (if there are any more such left in our land!) Some pianists I know have developed their "grip" so that you howl with pain by the pressure they can exert on your hand. Others can tear apart a deck of cards; and have you ever feit the muscular development in a real pianist's forearm? Sissy activity, indeed!

In addition to this power, piano playing develops such expertly swift and exact muscular coordination as to make it one of the most marvelous skills known to mankind. Show your boy how any good pianist "has it all over" the magician, for

Then, let the young fellow himself seventh chords-four notes in each hand. up and down the keyboard in octave skips. If that doesn't exhaust him, ask him to play each chord two or more times rapidly fortissimo up and down the entire keyboard, thus;



That is sure to convince him that plano playing is a man sized job!

Class Lessons

Following your advice. I have had class lessons for all my students, in addition to the private work. One thirty minute private period and one forty-five minute class comprise the weekly schedule. The results have been excellent, with most pupils enjoying the class. A few, however, do not wish to study theory, music history, harmony, and so on. Do you think that every pupil should be made to take the class lessons? H. G. S., Virginia.

No; but if students do not attend the playing the piano, which, if taught and make the huge mass swing along sonor- do not quite see the necessity for devoting enough the students will love it.

Dusolina Giannini

Distinguished Star of Concert and Opera

An Interview Secured Especially for THE ETUDE Music Magazine

JULIETTE LAINE

Biographical: Dusolina Giannini was born in gent, cultured public, still Philadelphia just long enough in the past that expects its singers to sing. the date is of no interest; she having escaped the Deanna Durbin class, with far yet to go before reaching that bane of the feminine mind known as being "mature." On March 14, 1923, sion unaccountably prevshe was but little locally known; but Anna Case fell ill and could not appear that evening with students is that grand the Schola Cantorum of New York; Mme. Mar- opera offers an easy, recella Sembrich, teacher of Miss Giannini, sug- munerative, and glamourgested her as deputy; and on March 15th her ous career. It is the avowed name was a sensation in the musical world. Her European debut occurred on June 19, 1924, at students; and the fact be-Queen's Hall London, with a second concert de- comes even more puzzling manded and given later: her Donna Anna in Mozart's "Don Giovanni" then conquered Berlin. Paris and Oslo; and in the 1934 Salzburg Festival she won an ovation shattering all traditions of first hand knowledge of this art form other than these events and leading to her début at the Metropolitan of New York.

"W HEN PERSONS OF MUSICAL AUTHOR-ITY offer advice to students of singing, they are usually so anxious to stress the importance of the many other qualifications in addition to the vocal gift, that they give the student the impression, however unintentionally, that the voice itself is actually of minor importance. And, since he sees and hears innumerable singers with mediacre voices who are anparently successful, the student is only too glad to seize upon such encouragement as excuse for his own shortcomings. On every hand, in every line of music, he sees singers whose principal asset is charm, personality, or clever showmanship. Apparently a fine voice and trained artistry are not the all-important qualifications they once were, and he decides that he too will follow this modern and easier course.

"He could make no greater error.

"Rossini's famous statement that a singer needs but three things, 'Voice, voice, and voice,' is just as true today as it was the day he made it. Times and customs change, but the public which attends concerts and opera, the intelli-

A Glamour Bubble Pricked

"Another misapprehenalent among present day goal of nine-tenths of our when we realize that com-

paratively few of these young people have ever able period, perhaps six months or more, before witnessed an operatic performance, or have any what they have learned by way of radio broad-

"Unfortunately, their innocence does not give them pause; the very phrase 'grand opera' is wreathed in glamour, and they decide at the outset that they will be a part of this colorful pageantry or will not sing at all.

"Even before the voice has been tested or classified they have decided what they are going to do with it, and they dash from one studio to another until they find a teacher so astute-and unprincipled-as to agree with them. As a result, the teaching profession is overrun with charlatans who promise to make anyone an opera singer, and in very short order, to boot.

"As a matter of fact, it is difficult, if not impossible for any teacher, even the most honest, to judge an untrained voice and its possibilities at a single audition. So much depends upon the pupil's intelligence and application, and upon the physical responsiveness of the voice; and for this reason the teacher must work with it over a reason-

DUSOLINA GIANNINI as Carmen

daring to venture a worthy estimate of its promise.

Demands of the Opera

"Grand opera is very difficult. It demands the utmost in voice, talent, and sheer physical endurance. Beauty of tone is not enough; the operatic voice must have volume, resonance, and be capable of holding its own against the modern orchestra-and the latter is not child's play.

"In addition to a superb vocal endowment, the singer should have appreciable histrionic ability, an excellent memory, the ability to learn foreign languages, and, by no means least, he should be blessed with a pleasing face and a good figure.

"Even with these many qualifications, the operatic aspirant will be dismayed to discover that his opportunities for public appearance will be so few as to be almost negligible. The operatic field, both in this country and in Europe, is cruelly overcrowded, and with conditions growing worse instead of better,

"I have no desire to discourage the novice, but I consider it highly important that he face the problem sensibly and practically, as would a business man. This does not mean he must abandon his career; it merely means that he must revise his original plans and must try his wings, temporarily, in easier and more readily attainable fields. An old saying tells us that 'God

VOICE

not only for the established singer, "The same common sense viewbut also for the beginner. Many a point must be applied to the overyoung artist has begun as soloist on worked theory of 'charm' and 'per- "I look for our country to make a studio 'sustaining program' and sonality.' Both attributes are good great strides in music; but at presbeen quickly selected for a sponsored to have; but they do not take the ent much of our viewpoint and approgram, who would otherwise have place of talent, at least not with proach is wrong. We think too much waited interminably for his big musically sophisticated audiences. of the interpreters of music and too chance. The important thing for a A dimpled cheek will not atone for little of its creators, the composers. beginner is to obtain a hearing, and bad enunciation, nor will a radiant People go to hear Heifetz and Flagthis the radio offers freely and un- smile make them forgive a bad stad, not because of what they are conditionally. Not only can a soloist tremolo, or other defects. Such going to play or sing, but because obtain auditions and try-outs, but things may occur in 'revues' and they are great names, great artists, the singer in choir or chorus may musical comedy but, we are not dis- and the public is curious to gaze at find also this work through radio. cussing that field of music.

impulses which do not tend to develop or improve it. This is imperative, not only for the student but for the established artist as well. One does his best work by keeping wholly to himself, by working hard, and by talking very little about it.

"When speaking of hard work I do not mean vocalizing for hours on end. Singing is only a small part of our 'work,' Reading musical history and tradition, as well as familiarizing ourselves with the work of our contemporaries, comes under the heading of work. So does piano study. Intelligence is not measured by our ability to memorize a rôle in five days or to acquire a good French accent. It is not what we know, but how we utilize that knowledge, that determines our intelligence. We can demonstrate it by our ability to look ahead, to foresee possible difficulties stance. I read recently of one of the who surprised his fellow artists by runs: rehearsing his rôle in 'Manon' in full costume. He explained that he feared the frills and furbelows of such a costume might distract him during the actual performance; so he was accustoming himself beforehand. That was intelligence. Another singer, fearing the footlights would make her nervous, sang with the chorus for a whole week before making her début. Again, intelligence.

"Every Tub on Its Own Bottom" "I am frequently asked if 'in-

be the 'open sesame' that so many Artists who attach too much im- musical education as a nation."

"The radio is an excellent outlet, ability; both natural and cultivated. more comforting.

people believe. It is true, of course, portance to the public's reactions that, if one knows persons of in- suffer greatly during their profesnever closes one door without open- fluence and importance, they may, sional life; and later, when they ing another, and this seems espethrough their social or business congrow old and retire, they become cially true in this matter of music; nections, be able to secure auditions lonely and unhappy. Those who live for, while just at present grand opera or trial appearances for an unknown only for their art do not experience opportunities are fewer than ever, young singer; but they will not be these emotional fluctuations; they never before in the history of music able to do his singing for him. What live in contentment and an inner have there been so many other fields comes of the audition or try-out will peace which nothing can destroy. of music in which the singer not only depend wholly upon the singer and Moreover, when their time for recan distinguish himself but also can what he does with the chance given tirement comes, this spiritual tranhim. There is no 'influence' like quillity becomes even greater and

Vistas That Beckon On

the star rather than to listen be-"It always has seemed to me that "To succeed, not merely in a ma- cause the star is going to play too many young singers handcap terial sense but also in that deeper, Brahms or sing Wagner. We never themselves with a diversity of in- finer way which gives satisfaction can claim to be a musical nation terests. To make the most of one's to the soul, one must bring a tre- until we place music above pertalent one must organize all other mendous sincerity to his work. One scnalities. In Europe a music lover



'Work for the work's sake; Paint or sing or carve The thing thou lovest, Though the body starve.

'Who works for alory Misses oft the goal; Who works for money Coins his very soul!

'Work for the work's sake then And it may be That these things Shall be added unto thee.'

and to prepare for them. For in- rather than for applause or other going to hear Beethoven's "Appas- commodity. It is not too much to considerations. I think so often of sionata." Here he says 'I am going hope that progress of this kind may Sherwin-Williams audition winners Kenyon Cox's 'Gospel of Art' which to hear Moritz Rosenthal.' You see change the entire status of music in the difference?

"It is so wrong, so unsound, this a motion picture executive why the ignorant worship of personalities. films have not seized the matchless After all, a fine tenor is a fine tenor, opportunity they have of making a fine pianist is a fine pianist; then movie operas. His answer was that what difference does it make who the average motion picture audience sings or plays the music so long as is not yet ready to accept them; it is well done? The genuine music thinks them "highbrow." If that is lover is a 'music' lover, not a star the case-and a motion picture exworshipper. The radio has done a ecutive ought to know-it is a pity. great deal of educational work, but And for that reason, music lovers the public needs what psychologists must hail the steps that are now call reeducation. When the listener being inaugurated to wed music to can say 'Ah, Schubert's "Unfinished the movies in a worthy way. If the Symphony!"' and sit down to enjoy public is given fine music along with "The true artist never allows the it without knowing whether it's its motion picture fare, it cannot fluence' is not more important now-, public's adulation to 'go to his head'; being conducted by Toscanini or but react to it in a favorable manner. fluence is not more important to business attained to be a fact to it in a lavorable manner adays than ever before. I do not he knows, better than anyone else, John Smith; only then can we be And once it does that, operas, and

Current Films With Worth While Music

(Continued from page 14)

adequate to bring any orchestra to the full accomplishment of its possibilities). Thus, he exchanges a brief season with one city for continued work of national outlet. Mr. Janssen, who won an Academy award with his first musical film score, has begun writing the music for Wanger's forthcoming "City For Sale," after the completion of which he will at once begin work on the music for "House Across The Bay."

We Go "Young" Again

During the hollday season, Paramount released "Gulliver's Travels," feature length cartoon in technicolor. This playful version of Jonathan Swift's masterpiece is the first long color cartoon to appear on the screen since "Snow-White And The Seven Dwarfs." The picture drawings are the work of Max Fleischer, veteran animated cartoonist, who celebrates, during 1940. his twenty-third year in motion activities around it and restrain all must work for the love of music, says to you: This afternoon I am picture work. The film has ax and Ralph Rainger, and a score by Victor Young. Mr. Young is a veteran in the musical end of motion picture production. 'After much experience as conductor and composer, he took over the Atwater Kent radio program (of happy memory) In 1929. Since then, he has devoted himself to film work and recordings.

On the whole, the outlook is that 1940 will contribute greatly to the advance of music in the films. In addition to the usual fare of "starring" vehicles, tremendous advancement is being made in the engaging of ranking musical personalities to take charge of the musical settings of nonmusical films. It is heartening to see the film industry looking to music to build the mood for entertainment which, up to now, has ranked almost exclusively as a visual the movies. We had occasion to ask adays than ever below. I do not see how it ever could whether he has sung well or badly, said to be 'getting somewhere' in our all good music, cannot long remain absent from the screen.

it is an instrument to engender calmness of

niche in the sanctuary of the church, and all the master composers have viewed this instrument as existing in that environment. As the Church Old Hundred, which is written in quarter-notes stands for purity, you can see from

that viewpoint that you, an organist, should aim at perfection in handling your instrument, as far as your talent and application to hard work will allow. With this in mind, be anxious to obviate the intrusion of any disturbing element in your rendition at the serv-

The "be careful" at the beginning of this article was educed by the observing of a few disturbing elements in the playing of several organists. In one instance the choir and congregation were dragging the tempo during the singing of a hymn. The organist, in order to pull the singers up to time, pumped out each successive beat on the pedal for several measures. Finally, this did have the desired effect; but it was trying and quite disconcerting to the hearers; and it made one feel as if he were witnessing the coralling of a herd of horses rather than experlencing elevation by a hymn.

A Gentle Remedy

How much easier and less fatiguing to the organist, and less annoying and noticeable to the listeners, if the organist had added some 4ft stops to his foundation stops; and, if this did not prove effective, had added still further a 2ft stop, and even discontinued the pedals. The brilliancy and acuteness produced by this arrangement would surely have stimulated the lagging singers to come up to the desired tempo. and especially if the organist had gradnally accelerated the time.

correct pitch in the singers; and in such cases is played, especially upon the organ, from beginthis remedy of added 4ft and 2ft stops is very ning to end continuously, without a break, it efficient, not only for the tempo, but also for the will prove decidedly monotonous. Now try phraspitch; and it is far superior to beating time with ing by a slight cessation of tone, in coincidence the pedals. However, if a choir itself lags in with the end of a line of the poetry (in some tempo or sings off key, usually the fault may examples of this tune this point is designated be traced back to insufficient practice at rehearsals. If, after due practice, the error persists, if this break is in melody-line alone, notice how it would be better to change to singers with greatly enhanced the tune becomes. If the native discernment for accurate pitch.

Another cause of lagging is for the organist to announce the hymn tune on his instrument at be more clearly delineated; and these breaks a certain tempo and then, at the time for congregation to begin to sing, he changes the gait. tune but will rather greatly aid the congregation This produces a state of hesitancy and under- in adhering to correct tempo. tainty in the singers, which naturally results in a lag. This fault of changing the tempo seems in the foregoing paragraph stands a slipshod to be habitual with some organists, as several manner of treating phrases as practiced by some instances have been noticed.

The Phrase a Thing of Beauty

Another example of carelessness was observed during the rendition of an organ prelude; and this was a negligence in phrasing. The organist gave a continuous flow of sound from the beginning of a movement clear to the end. That is to say, there were no phrasal outlines whatsoever

RGANISTS, BE CAREFUL. Bear in mind exhibited in his playing. If organists would but that your instrument is a vehicle of con- realize the enormous power of clean cut phrases, timuity and smoothness of tone, without there would be less of marred or undefined tune, Old Hundred, written in quarter-notes, is even the least display of any degree of accentua- meanings in their interpretations. While an ac- too often blurred as follows: tion to disturb or mar its evenness; consequently companiment may exist as a continuous background to a melody, still the melody itself should spirit, meditative thoughts, and ideas of eter- be clearly phrased, just as each line of a stanza nities; so it naturally drifted and found its true in a poem is defined by certain inflections and retardations in the voice of the reader.

To illustrate, let us select any hymn tune, say,

Thoughtless Errors at the Church Service

Eugene F. Marks

by a pausa sign over this particular note). Even organist allows all four parts to cease at these vital points, the flow of the metric rhythm will will not in the least mar the progression of the

In contrast to the distinct phrasing advocated organists; that is, the breaking of the melody senselessly and making a cessation of tone suggesting the end of a phrase, at incorrect places. For example, the first line of our model hymn-

ORGAN

Music and Study



Of course such playing is due to thoughtlessness, as every musician well knows that this entire phrase should be rendered with a sustained legato touch. There is no remedy of a technical nature for such faultiness; nothing eradicates it except eternal vigilance and care. The same mistake is encountered when some of the fingers are allowed to leave the keys before the time of the notes is completed, even in the middle voices. This careless habit produces a ragged and uncouth rendition, whereas a smooth legato in all parts will give an artistic and desirable performance.

Another disconcerting negligence which has been noticed is the tying of notes or chords when they should be repeated in order to make the meaning or metric rhythm of the musical phrase clear. A special instance of such playing was in the rendition of the Intermezzo from "Cavalleria Rusticana" at the entrance of the coda, where the melody note "F" appears as in the following



which was rendered with a sustained, unrepeated chord as an accompaniment, as follows:



which rendering, anyone can easily see kills all rhythmic measure beats. Even Frequently lagging in hymns is caused by in- in its entirety. One can readily see that if this with changed positions of the accompanying chord (as given in the piano arrangement of this piece), the desired rhythmic division of the melody would be lost. In order to render this melody note "F" according to its rhythmic formula or the demands of its metre, it must be repeated as written, as a tied "F" destroys the melodic intention of the composer and makes the phrase unintelligible.

For a prefatory recital to a regular church service the organist had selected several pieces. These works evidently had been chosen at random; and he meandered from one piece to another, without having finished any one completely, and with all codas entirely ignored. Perhaps the organist had reached a decision made by others, that the preliminary organ numbers are designed to drown the noisy entrance of late comers, and that no one listens to them. The purpose of an organ prelude, however, should be to eradicate perturbed thoughts and to prepare the minds of the congregation to receive openly the Gospel message; but, from such an erratic medley as a portion of this piece and then a touch of that one, we cannot conceive of this mental condition being achieved. It is far preferable to finish a piece entirely, then allow a short silence (even as much as thirty (Continued on page 53)

Why Not a Mothers' Study Group?

A Record of One Teacher's Experiment With Mothers of Pre-School Children With Suggestions for an Interesting Project That Brings Extra Income to the Teacher

SINCE FEES FOR TEACH-ING pre-school children are necessarily higher than those for school age children (because the very young must come to lessons much more often), many friends and neighbors were financially unable to send their children to our classes. They had been told often

that we were doing very little during the first stages that they could not do just as well at home. In fact, they were sometimes surprised to observe a lesson, which the child and I preferred to call a "visit," as it took place in the flower garden with us picking daisies, petals and singing: "One-I-love, two-Ilove," or still more shocked to walk into our house and find a small boy and "teacher" sitting under a table (it was his idea) and pretending we were in the cockpit of an airplane (we had just been singing a song about one).

Of course, I told these mothers, as far as actual piano playing was concerned, it was wisest to have the children under an experienced teacher. But there was a great deal of background in the form of singing, game playing, and crude instrumental work, that a small child needed before he ever approached the piano. This sort of thing was so much fun, that it was really a shame they were missing it in their homes.

The Ice Is Broken

Finally, an energetic mother, whose older boy was studying with me, asked if I would conduct a study course, if she would round up a group of mothers who would be anxious for this sort of fun, but ignorant of how to go about it. I agreed delightedly.

In larger communities it would be wise to have a "key" woman, who is prominent in women's clubs, P.T.A. groups and so on, to advertise by word of mouth, and telephone, as well as by newspaper notices, the organizing of such a

Any teacher, the majority of whose pupils are in school or kindergarten, must squeeze in lessons between the time school is out and dark, and tax Saturdays to capacity. The prospect of filling a vacant morning pleasantly (and profitably) without having to watch the clock like a hawk, was most agreeable.

We met first for a morning discussion and coffee in the studio. Previously typed forms A and B were passed out. It is so very easy to have misunderstandings about a new undertaking, when agreements are made only verbally. I carefully went over the outline of the course planned for six weeks (which turned out to be ten, the mothers were so interested) and invited questions and suggestions. All who decided to "sign up" filled in the questionnaire, with original suggestions for added interest.

Mary Jarman Nelson

ATTACK TO A SEE AND WOTTERS OF THE SCHOOL CHILDREN

- T. Was you will get Working material essentiat in folder; one original and one printed book of pre-school mosto.
- Ten class lessees consisting of infernal lectures, group participation in each, games, and so forth, with participation of fearurables.
- 3. One 43-minute prirate interview, to discuse with teacher year specific problems. 4. One informal visit for your shild. (Please drop his at atudio, and call for his thirty missies later.)
- Privilege of borrowing a great securit of children's actorial, articles, bosic of sucio teaching, musical newcology, and others
- *Consultation* by telephone, when teacher le not angaged one vielt per seeth to etudio, for next year.
- The bacefit of a teacher's knowledge and advice that are the results of the expectiture of many dollars, of many wears of study, and of long teaching experience.

II. Was it will copy

Lessons will begin the first wesk in February, and will seconduct the second week in April. Schedule will be arranged to suit the majority of patrons and so change will be made after the first week. To lessons will be made up, except in case of illness

from 3 STEATHORNATES ((atticle) (attrice)

- 1. Do you have a plane? E. Vletrolm of any enert
- S. Do you contemplate purchasing either within the next year?
- 6. Now long did you etndy sucial Must instrument? S. Regardless of ascent of study, or chility to perform, how
- would you rate your own musical ear? Excellent Fair Poor (Undersoure correct word.)
 6. If you play the piace, could you play a simple hypen tune?
- S. Dose your kusband sing or play? 5. Now would you rate his ear? Excellent Pair Poor
- 10. Done your child steg spectaneously? Carries time well. Fairly well. Sings, but not tunefully
- meals in your hone?
- 12. Bees he ever go to the place and "bang"?
- 13. Sees he ever try to might out tunes by eart 14. Have you ever tried to teach him congs? Name come
- is. Has he over been tought anything on the planet What? 16. Its both of yes enjoy 15, or wes 15 nerve-recking for yes
- and a chore for him? (Unterscore corpect phrase.) 17. Are yes willing to spend about 15 election o day with you shild, in some cart of musical nativity?

Forms A and B

Before the first meeting the answers were carefully tabulated, and transferred to index cards. During the course various items were added to each mother's card, for my own record. The following material was assembled in a 12"x18" red rope folder (cost: 8c each, at the stationers):

The best all-round Pre-School music Book I could find.

A loose-leaf notebook containing, music paper, library list, list of fifty easy "repertoire" songs, and blank pages for notes and assignments.

Another loose-leaf notebook, to be made into a "Sofa Book" for the child.

A mimeographed "text-book" of my own authorship

A pencil-with the request that it was not to be removed for writing telephone numbers, grocery lists, or Junior's arithmetic.

The library consisted of some sixty books, collections, individual songs, and articles clipped from magazines, covering every phase of preschool musical activity. Each was numbered. This library was placed on a table in our front hall. A chart with name slips hung above, so between meetings any mother could come and exchange a book, without interrupting a lesson.

It must be remembered that aithough some of these mothers had studied piano four or five years in their youth, some had sung in choral societies or belonged to chamber music groups, none had ever taught music. A few had tried to teach their own children duets, and to make them "count"; which was about as sensible as trying to teach them that "The square of the hypotenuse of a right-angled triangle is equal to the sum of the squares of the other two sides."

Our greatest problem was getting the mothers to sing spontaneously, away from the piano and away from the books, and to lose self-consciousness in games and crude dramatizations.

We divided our songs into the following gen-

1. Lap Songs-To be sung to the child when

he is very, very young.

2. About-The-House-Songs-To be sung at any time of day. This included all sorts of "activity" songs and games.

3. Sofa Songs-Sung from a book, with the child looking at music and pictures, at that time of day when the child climbs up beside his mother and says: "Read me a story" or "Sing me a song."

4. "Instrumental" Songs Songs to be sung first then transferred to glasses, xylophone, and finally plane.

THE ETUDE

Then there were also many instrumental compositions to be played (Continued on page 53)

HERE IS AN OLD, OLD TALE about several blind men who Getting the Meaning were to "see" an elephant for the first time; and naturally their way of seeing was to approach the animal and to feel what it was like. Each one touched a different part to the Audience of its anatomy, and to the man who touched its massive side it was just like a wall, while the man who felt one of its legs declared that elephants must be living tree trunks.

The reactions of the others were

just as strange, even to the man

who grasped the tail and said, "An

elephant must be a sort of snake!"

were right and all were wrong. A

man with open eyes could tell them

of the elephant's size, could inter-

pret the animal's appearance. Man

is by nature curious, and from earli-

est times he sought an explanation

of the things about him, whether

they were phenomena of nature or

the handiwork of men. Interpreta-

tion, then, fills a need. To interpret

one must explain, one must make

clear what is hidden. The meaning

of things must be brought out by

either artistic presentation or sym-

As applied to music, interpreta-

interpreter of music is the performer of music,

and he may be an instrumental or vocal soloist,

or the conductor of a group of musicians. He

has to take into consideration many points of

performance: tempo, dynamics, attack and re-

tion. Add to these emphasis, mood, and the

The Spirit of Interpretation

its meaning and spirit, he must be sure that he

Does interpretation call for merely the follow-

ing of a musical score? Most musicians are able

to read the printed form and markings which

record on paper a piece of music. But interpreta-

tion involves more than a mechanical rendering

of what appears in that score. If it were not

so, how regimented and dull all music would be.

At best, the musical score is a "blue-print"; and,

while it does contain the composer's ideas and

thoughts, and guides the performer, it is subject

to the differences in emotional and intellectual

reactions from what appears on the musical

page. No particular reactions are in evidence if

there is only a following of certain notes, and

a spiritless observance of the ordinary musical

rules, the dynamics and agogics indicated by the

If we were to take ten leading musicians-let

us say violinists, for example-and have each

one interpret the same concert, the musical ef-

fect in each case would be different. The differ-

ences, however, would not lie in the notes, the

In any case, interpretation in music is the ex-

tion is supremely important. The

a matter as we might first believe.

pathetic understanding.

A lesson lies in this story-all

The True Significance of Interpretation in Band and Orchestra Music

William D. Revelli

Teacher-Conductor, University of Michigan Band

intonation, the dynamics; they would arise from they should play and hear the selection with all individual moods, temperaments, responses to the symbols found on the "biue-print"; and they would be guided either consciously or unconsciously by the interpreter's ideas of the composer's intentions.

lease, phrasing, nuance, inflection and articula-But wherein are these differences evident? We individual emotional and intellectual reactions, do not have the interpreter of music explaining in words his feelings on the piece being perand we see that interpretation is not so simple formed: nor do we get his meaning from the expression on his face, nor necessarily from the movements of his body. If he is a conductor, those explanations are received by the members pression of an individual's conception of the of the musical organization which he directs. subject, which may vary from the simplest song But for the audience interpretation is dependent to the most complicated symphony. Every serious upon the individual's choice of tempos, his musician should give thought to his manner of handling of dynamics, his use of diminuendo and interpreting; for, if he feels that he understands crescendo, his transference of mood to the playa piece of music, if he feels that he has caught ers, his balancing of instrumental voices with or against each other, and his method of delivery. These matters we must examine closely, if we is giving a form to his means of expression which actually conveys and explains that meaning to are interested in interpretation.

Tempo

In reading scores, many tempo markings are too indefinite to be regarded as authentic. For instance, we cannot say that Andante always has the same meaning-it may mean one thing with one composer, and something else with another. We cannot attach definite and limited meanings to any of these terms; and this fact is more apparent when we check up on the metronome markings given by the composers themselves. With each composer the nature of the music determines the exact meaning of allegro, or andante. It is for this reason that we can not rightfully criticize the tempo used by a performer, so long as the tempo taken correctly defines the spirit and intention of the music, and so long as it is musically sound.

BAND and ORCHESTRA

Frequently composers used dynamic terms when in reality they were thinking in terms of mood, and not so much of variations in motion or speed. Again tempo is dependent upon the nature of the music, not upon a set of metronomic figures. It is not difficult to know just when a correct tempo has been set, for the tempo is right at that point where the listener is not conscious of it, where the music expresses itself most naturally, and where tempo and expression are most clearly in focus. In the course of observations at high school contests, I have often become tempo conscious only where it misfits. A great many times allegros are too fast and andantes too slow, for tendencies are usually in the direction of excesses.

It is advisable to assume from the outset a tempo which best adapts itself to what the composer had in view. It is psychologically incorrect to begin rehearsal at a very slow tempo and then gradually to work up to the correct tempo. Regardless of the tempo necessary for the movement, providing the performers have at least some technical ability.

of its contrasts, climaxes, inflections, dynamics, and so on, in correct tempo at its first performance. In this way they get the important first impression which subtly influences the effect for which they will later strive. The good derived from this method overcomes the mistakes which are made in speedy passages; in fact, the result is usually a more careful attention to dangerous passages on the part of the players.

The conductor must always be judicious in his choice of tempo, although he is not restricted too thoroughly. The matter of tempo will always claim his attention if he wants to be accurate in interpretation.

Dynamics

Dynamics are not always unchanging signposts-probably no two performers react to them in exactly the same manner. That is one reason why even our major symphony orchestra conductors find it necessary to rehearse dynamics. and to have everyone reach an understanding and a balanced conception of the dynamics as scored. If all of the players visualize and feel the dynamics just as the conductor does, then the effect of the whole is just as he conceives it. This wili be true whether a piece is rehearsed or not

In the same way that andante or allegro do not always mean the same thing, piano and forte may separately have different meanings at different times. How soft shall a piano be, or how loud a forte? The answer depends entirely upon, first, the composer, then the character and mood of his music, and his conception of the dynamics to be employed.

We cannot conceive of a piano, as used by Wagner in the Death Scene of "Tristan and Isolde," as being similar to the piano found in places in the Overture to "The Magic Flute" by Mozart. They are opposite in moods, and this fact must be given consideration by variations in intensity and volume as applied to the term piano in each selection.

recorded symbols of music.

Music and Study

Attention must be given to a matter which is recognized by every competent musical interpreter, that of indiscriminate and wholesale dynamic markings. In almost every instance musical scores for band and orchestra give a certain dynamic level, such as a pp or ff, not only to one voice or section but to all the other sections as well. If we play such passages as marked, with all choirs faithfully observing the dynamics as written, the effect is very unmusical, and the parts are unbalanced. It is at this point that the musical intelligence and aural conception of the conductor come into play. The important thing is to bring out the voice or voices deserving the limelight, and to subdue the others in such a way as to interpret properly the composer's intentions.

In editing the parts to accomplish this end, it is advisable to red pencil the dynamics so that they appear as they should be played by the individual voices, even if they are at variance throughout the organization. Instrumentation affects dynamics, and occasionally we find that the balance of a composition is greatly improved by alteration of dynamics so as to secure color and blending, whereas the musical effect would be completely distorted if the original dynamics were maintained.

We have already noticed that dynamics mean different things when used by different composers. This is no less true when used in different works of the same composer. For instance, the pianos of Wagner's "Das Rheingold" are hardly to be interpreted in the same manner as those in his "Götterdämmerung." Frequently, also, we find that the dynamics written in opera scores are reduced to ppp, whereas if the same composition is performed as an orchestral or band concert number, the same dynamics would be ineffective. In the first usage they are purposely reduced so as to keep the orchestral accompaniment incidental to the singing. Naturally, these dynamics are not applicable to the same selection as transcribed for instrumental perform-

The Crescendo and Diminuendo

Perhaps the most effective tools in securing tonal contrast and in arousing interest in a particular passage of music are the crescendo and diminuendo. Properly used, these tools can do much to make possible adequate interpretation.

In order to make clear our idea of how crescendo and diminuendo should be understood by instrumental players, we usually employ the following imagery:

Let us use a sustained tone in building a well conceived and properly graduated crescendo. This tone is to be held for sixteen counts at M.M. - 60, and, allowing four counts to each "block" representing a change in dynamics, we go from p to ff.

Next, we subdivide these "blocks" into a total of eight, as follows, with two counts to each, and corresponding changes in dynamics, going from fff to ppp.

The next step in a proper conception of crescendo is a division into sixteen blocks, with one

count for each, so that the crescence is systematically graduated and the change is accurate. The same plan works in studying diminuendo. This method of developing dynamic control helps to eliminate the common fault of crescendi and diminuendi which are merely sudden changes of dynamic level. Naturally, the better the control, the more effective the crescendo

If the wind player will feel that in making the diminuendo he is lifting the tone rather than dous power. dropping it, he will be more likely to retain a steady pressure and intensity, and therefore have better tone and intonation. The common error lies in thinking of a diminuendo as a dropping off, which causes a relaxation and a correspondingly bad effect on the tuning and quality of the tone.

Of course there are varying degrees of crescendo and diminuendo. Sometimes a crescendo is merely a slight lift in tone or phrase, and at others the change is very great in scope. One sometimes hears crescendi which are grossly exaggerated and others which are not brought up sufficiently. The amount of crescendo, to repeat what has been said so often here, depends upon the character, mood and style of the music, upon the passage, its position in the phrase, and from what and to what it is leading. I once heard an able conductor say, and very aptly, "Some crescendi are meant to be no more than a slight breeze barely rippling the waters of a quiet pool; others are meant to be mighty winds forming foaming waves in the ocean."

Examples of the use of the first type of crescendo are to be found in the quiet evening song, and the second as written in the storm scene of the Overture to "William Tell." Both types are minants of interpretation. frequently employed in the same composition. as witness the Prelude to Act 1 of the opera

"Lohengrin." This prelude is very highly colored with dynamics, yet in the opening measures they must be treated very sensitively, while in the middle of the selection the crescendo leading to the climax of the Prelude must be built up gradually until it has reached a tremendous peak, This requires excellent control on the part of players, and a careful treatment so as not to reach the peak of the crescendo too soon. When the peak is reached it should be with a tremen-

Mood

Too often we hear musical performances which are mechanically perfect but lack emotional value. Usually in these it is evident that careful attention has been given to drilling of notes, rhythm and dynamics. Yet neither the conductor nor the performers have caught the spirit, or mood, of the composition. In spite of the perfection of ensemble, there is a coldness or stiffness of interpretation. Notes and careful markings of symbols do not of themselves create mood-that is distinctly a part of the conductor and performer. To a large extent the conductor is responsible for moods established in his musical organization for the different pieces of music. His personality has much to do with the success of his integrating the separate moods of the individual players so as to approach that which expresses his interpretation.

The greatest conductors are the most successful interpreters usually because they have not only interpretative genius but also the unusually vivid personality and means to project the force of that genius on the players, whose performances in the last analysis are the final deter-

To establish the proper mood for the artistic (Continued on page 55)

Making Mid-Winter Piano Study Fascinating By Alice Thornburg Smith

Mid-winter is the time when the piano student doing thirty minutes before breakfast, aneither does his most serious study, or it is the season he takes for a big slump. The first en- like a million!" thusiasm of renewing study after summer vacation has died down; the holidays have taken their toll of lost practice hours, so February and March are either dull or inspiring as the teacher makes them. No shifting of responsibility there.

Thinking on these things, the conclusion was reached that if adults were achieving results with safety weeks, give-to-charity weeks, bekind-to-animals week, and so forth, it might also be the answer for the young piano student.

Therefore, we announced that five prizes would be awarded for extra practice during the month quired, after which, all time, even minutes, counted toward a reward. Mothers were held for students too young to do so themselves.

Did it work? Like a charm! Even the boys entered in with enthusiasm. One Junior High School boy would set his alarm clock for six o'clock, and get an hour of practice before anyone else in the family was up (I'll not say awake!). But the families, too, entered into the spirit of the contest and did not complain. This boy's mother said that he gave them all a laugh, a hard winter, musically speaking, and came to for early mornings in February even in southern

nounced, "Thirty minutes practice, and I feel

Progress that month reached a new high. Students, who were usually full of practice alibis, found they really could find time. The mothers were grateful, as they always are, if you help them to get even a toehold on this practice problem.

The winner of first place in the contest came in with forty-three hours and nineteen minutes. Her sister also made a good score. Their family reported the most musical month in its history.

Those who were only runners-up in February, had a new chance in March, for the March conof February. Ten hours of practice were re- test was a review contest. For each page of review work well done two points were given. If it was memorized, five points were allowed. Reguresponsible for counting and recording the time lar work had to continue as usual, but more time was taken at the lesson for hearing review pieces. Intermediate students were allowed to go back as far as second grade pieces. Advanced students could not go farther back than third grade. Numbers which had been put aside for months, even years, were brought out and enjoyed again.

And so we weathered what might have been sitting at the plane wrapped in an old fur coat, the first of April (when we always start the study of our June recital numbers) with the California, are nippy, to say the least. Another chances looking bright for a good public permother reported that her son, aged ten, after formance with which to close the year's work

Real Art in Violin Playing Albert Spalding

TT IS MY BELIEF, reluctant but nevertheless emphatic, that the average violin student in this country has an improper conception of the time, effort, and training necessary to enable him to become a first rate artist. He measures art too much in terms of mechanical training.

One often can become a skilled artisan by these methods, but it takes "the study of a lifetime" to make one an artist. European students apparently are more aware of the tremendous amount of thought and labor required in the pursuit of their art than are those of America. They realize, more than do our students, that quick learning often precedes poor results. Our students need sympathy and enlightenment, however, more than comdemnation.

A violinist who constantly endeavors to improve the mechanics of his technic, without giving thought to the aim of that technic, is walking up a blind alley. He should stop to examine the spiritual quality motivating any technical skill in art. He should ask himself whether he is merely trying to play faster than he has heard any one else play before; whether his only bid for listeners is the suppleness of his vibrato; whether he is striving for perfection of the arpeggio and spiccato alone, or whether he is attempting to convey feelings, impressions and emotions.

A mind completely submerged in technical processes will seldom glimpse visions of beauty. The urge a student has to play notes clearly and fluently is commendable; but this urge should not absorb his entire work. A violinist who wishes to become an artist must look beyond the face value of notes, and must possess more than mere dexterity of bowings and fingerings.

The Composer's Mood

As a beginning in this search for deeper values, a student might imaginatively inquire into a composer's mind. What moved a composer to select a certain order of notes? What "feeling" has he tried to record? What mood did he mean to crystallize?

A composer's life would be certainly a very easy one if all he had to do were to jot down the first melody that came to his mind. This is not the way most compositions reach paper (judging, at any rate, from my own experience as a composer). Let us take for granted, then, that a composer starts with a definite idea. This idea

Albert Spalding, the distinguished American violinist, was born in Chicago, August 15, 1888. His early training was with his mother, an excellent pianist; following which were years of study in New York, Paris and Bologna, His début was made in Paris in a joint recital with Patti. His American début was in 1908 with the New York Symphony Orchestra, He has appeared with most of the major orchestras and has given countless recitals in America and abroad.-Editorial Note.



ALBERT SPALDING, America's Eminent Violinist

From a Conference Secured Especially for The Etude Music Magazine

By Albert Green

VIOLIN Edited by Robert Braine

may be derived from a scene or picture-a brook winding over a quiet countryside; or restless waves dashing against a stony clin. On the other hand, this idea may originate in a feeling or emotion-concrete or abstract. It is not necessary that we inquire too specifically into the origin of every piece of music, so long as we feel, or are deeply impressed by, its motivation; for sometimes the impulse of our heart is more authentic than the product of our logic.

. Even a short inquiry into the art of composition will convince a student that violin music is more than just a combination of notes resulting in melody, and that speed and agility are not the only qualities needed for a satisfying performance. There is a warm meaning in every note a composer puts on paper. The conservation of this warmth in the interpretation is the aim of the true artist.

The "feeling" in a page of music may be suggested to a pupil by his teacher, but this "feeling" will always remain only the teacher's emotional concept. An enterprising student does more than just ape his teacher's performance.

Though artistic examples are valuable, because they reveal the emotional depth certain artists have found in a sheet of printed music, it still remains for the pupil to sound his own depths, to live his own music as he lives his own life, Furthermore, we are all at our best when we express our own emotions.

It goes without saying that a student must cultivate his musical nature or his interpretative outlook. For even though his performance carries the conviction of his individuality, it may still fall short of artistry. Sincerity alone is not a guarantee of beauty. Nevertheless, no student should despair because of early imperfections. No artist ever started with polished results. A student should strive to broaden his emotional interpretations and to heighten their conception so that they will grow in value to himself and to his listeners. After much diligent study he will learn to arouse in his audience the same high emotions he feels within himself, for feeling and interpretative power mature with open-hearted study. A musical interpretation, however, which is sincere and emotionally alive, has no reason for shame even though it be immature. "Let us admire where admiration is due," once said a great painter, "nor cast aside the daisy because it is not like the rose."

Inspiration from Others

A student could also help himself materially by studying books and magazines pertaining to music, for these are sources of technical and spiritual help. Here he will find theories concerning correct. methods of study, valuable advice of com-

fort and encouragement, and a wealth of other material. He should remember, however, that the road leading from the abstract to the actual must be kept always open. Theories should be weighed for the actual values they contain-"Thinking constantly translated into doing."

Recently a student asked whether an audience responds more when a violinist plays to their hearts, or when he plays to their minds. The division made in this question is an obscure one. The two faculties are so closely associated that T for one, am not able to (Continued on page 59)

A. I have asked Dr. James Francis Cooke about these musicians and he has given me the following information:

Levitzki and Godowsky were from Russia, but became American citizens. Rachmaninoff has taken out first papers as an American citizen. He is utterly opposed in every way to the present Russian regime. He is Slavic-Aryan, Levitzki and Godowsky are of Jewish extraction; Lavallée, French Canadian,

The Tremolo

Q. In Ah Sweet Mustery of Life the last few measures are written thus:



also in Arioso one measure is written



and the same notes repeated. As both of these are thirty-second notes just how should they be played? As a tremolo?

—M. A. K.

A. You are right. They should be played

When to Pedal

Q. 1. I have a number of students who have not yet learned to use the pedal. I learned to press the pedal down at the beginning of each measure instead of the syncopated pedal. What do you advise? It is easier to teach as I have been taught, but I do not want to be "behind the

times."

2. What does una corda mean?

3. I start teaching the scales in two tetra-chords. Do you think this is a good method? Should I quit the scales when the pupils start their velocity studies?

—Mrs. O. H. B.

A. 1. The pedal usually comes up, not down, on the beat. As an experiment try playing the Doxology, The pedal should come up at the exact instant that each chord is played. If it does not seem natural for you to do this, I strongly advise you to get the little book of pedal studies by Gaynor. You will find this an excellent help in teaching your pupils how to pedal. It may be procured from the publishers of THE ETUDE.

2. Una corda means that the soft pedal is to be depressed at this point. It is to be kept down until you see the term tre corde Una corda translated means one string. When this pedal is depressed the action of a grand piano moves a little to the right so that the hammers strike only one string-two on present-day pianos. When it is released

triplets By all means keen on with the ma ()

Questions and Answers

A Music Information Service

Karl W. Gehrkens

Professor of School Music, Oberlin College Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Music Dictionaries

Q. Will you please tell me where I may obtain a music dictionary? And will you also give the list of books, and their prices, that are used by Oberlin College

any good music store. If you want a small beat one I suggest "Elson's Music Dictionary, which costs about a dollar and a half. If you have ten or twelve dollars to spend I suggest the "International Cyclopedia of Music and Musicians" by Oscar Thompson. And if you want the largest and best one in English, buy "Groves Dictionary of Music and Musiclans," Freshmen at Oberlin use a variety of books and materials. In the Terminology course they study "Music Notation and Terminology" by Gehrkens. Any of these may be procured from the publisher of the THE ETUDE.

What Does a Hold Over a Bar Mean?

Q. 1. Will you please explain to me about the pause over the bar in the ex-ample shown?



2. Also, in the same piece ("Sonata in C-sharp minor," by Beethoven), please C-sharp minor," by Beethoven), please tell me how this measure is to be counted,



last four notes should be thirty-second notes. This probably accounts for your inability to place the four counts. The counts come respectively on the notes B, above question was asked but not com-E. A. and D-natural, Since this measure pletely answered. C. E. Vail, of Fort has twenty-one notes instead of the usual sixteen and the tempo is so rapid, I ad-A. You may secure a music dictionary vise you not to try to distinguish befrom the publisher of THE ETUDE or from tween the various number of notes to the

Clefs in Male Voice Music Q. Will you explain the use of clefs in

music for male volces and tell me how to play such music on the piano?—Mrs. G. P. L.

A. When the G clef is used in music for male voices, it is understood that the parts are to sound an octave lower than written. When the F clef is used, the tones sound as written. Because the second tenor and first bass parts often cross it is difficult to play such music on the piano, and you will just have to do the best you can. The important thing is to play the first and second tenor parts at the same pitch at which they are sung by the men taking these parts.

What is the Rhythm of the Scherzo?

Q. I have been under the impression that the scherzo is always written in two-four time. However, I know of one, by Mendelssohn, that is written in common agendelssohn, that is written in common or four-four time; it can be found on page 822 of THE ETURE for November. 1929. Is it imperative that this kind of musical composition be written in two-four time? Would not four-four time be just as well?—Mrs. A. K.

present-day planes. When it is recessed A. I. the permane present of the action moves back and the hammers line indicates a breathing point—silent sonata movement by Beethoven, who different key, it would be better to change pause. It would not be good musical taste felt that it was not so limited as the the signature. 3. There are many ways of practicing to pass on to the next count without this minuet which had been employed by 3. There are many ways of practicing to pass on the life interest of the contrast. It would haydn and Mozart. Since the minuet is enclosed within double bars. however, since most music is written in be very much like the little girl who said, in triple measure, most scherzos also either three- or four-beat rhythms, it "I have the hives and a new hat"! Some were written in three-four time; but is well to practice your scales also in editions are here marked with a com- there are many examples of scherzos in other varieties of measure, and there is triplets. By all means keep on with the make of the scale work regardless of what else the 2. In copying this I see you have marked no reason why a scherzo should not take procured from the publishers of This all the notes sixteenth notes whereas the any form desired by the composer.

Playing Popular Music

Q. 1. Does playing popular music hin-der one's ability in the more serious music?

2. Would you please make a list of this 2. Would you please make a list of this year's popular music that can be played by a person in the third grade of piano study. I can play such plees as 8th Gale. And March and By the Sparkling Brook had March and By the Sparkling Brook. which appeared in the June issue of The Etude. It would be very helpful if you published more music like these pieces.

A. It depends on the amount of time you spend on each. In general it may be said that playing popular music of the jazz type tears down what the teacher of serious music is trying to build up; so if you spend an hour a day on each your progress as a musician will be retarded. But if you spend most of your time studying and practicing serious music and play popular music only occasionally by way of diversion, no particular harm will be

2. Popular music is even more difficult to grade than serious music and I am not sufficiently expert as a "swing fan" to provide you with such a list as you want. If you can play third grade music well you should be able to learn almost any of the popular songs of the day-at least after

What Does zu 2 Mean?

In the June issue of THE ETUDE the Collins Colorado, kindly informs us shout this direction as follows:

"I do not have at hand the miniature score of Tschaikowsky's 'Fifth Symphony, but I do have the scores of the Brahms symphonies, Eulenberg edition. In many places in these the mark zu 2 occurs, usually following a passage where the instruments were 'divided,' and indicating that the instruments-flutes, bassoons, horns, violas, and so on-are to play in unison. It is a German expression meaning 'for two, or 'both,' while the marks a2 or a3. to which you refer, are French expressions for the same idea."

Questions About Form

Q. 1. Should the three periods of a simbars when the second period is in a dif-2. Would it be better to indicate the

change of key by merely placing acci-dentals before the notes affected and omit the double bars? 3. Would the same answers apply to compound ternary form, or if the periods

are repeated?

4. I am writing a composition in the key of C-flat major, with the middle per-riod in the key of F-flat major. Should this middle portion be written in the en-

harmonic key of E major?

5. Give the name and address of the publishers who carry the Peters Edition. Leipzig. Germany.—V. P.

2. It would be better to do it this way if the second period begins in the tonic A. 1. The fermata placed over this bar A. The scherzo was first used as a But if the entire second period is in a

3. Yes. Repeated sections are always

4. Yes, Why not write the rest of the piece in the key of B and have the signatures uniform?

Practical Hints in

Melody Writing

G. William Henninger

Pennsylvania State College

rectly, words were invented to give expression to

How, specifically, can music be used to express

else to another, is not its ultimate meaning as

varied as the numbers in its audience? Let us

assume that this can be the case. Here is another

truth, however: If there is anyone that can be

itself out through sound, just as the lyric poet

Making Melody That Lives

Let us assume that such music is intangible,

insofar as its innermost meaning can be deter-

varying length, that come under this simple

classification, can be, and have been composed.

take the writing of melodies, will confuse a

person who cannot turn out tunes capable of

suggesting a title, tunes whose technical char-

well qualified to write the more subtle type of

no literature to prove that they were capable of

turning out the more obvious type of tune, it

proves nothing except that they did not require

Enough has been said to justify putting forth

one of the greatest weaknesses of melody writ-

ing, that of aimlessness, can be eliminated. And

tering the technical features that go into the

this simple stepping-stone to greater things.

acteristics can be learned and applied, is not too

HERE ARE SEVERAL ASPECTS of melody cession of words" is simply the means to the writing which are often seriously neglected end. Remove the words, and the original idea or completely overlooked by those who can still exist; remove the idea, and the words teach the subject. To be sure, writing a melody cease to mean anything (to put it more coris a highly complex business and many things have to be known and kept in mind when writ- the idea). So it is with music, the only difference ing even the simplest one. Now to do the task being in the medium of expression. successfully requires looking at it from every possible angle. Sometimes it is only a matter of ideas or meanings? If a Brahms symphony re-evaluating the principles involved in writing means one thing to one listener and something them

Asked of his methods of composition, Tschaikowsky has left us this significant statement: "The melody never appears in my head without its attendant harmony. In general, these two sure of the meaning behind a musical work, cerelements, together with the rhythm, cannot be tainly that person must be its creator This must conceived separately; every melodic idea carries be true even when composing it is, as Tschalkowwith it its own inevitable harmony and sky again says; "A purely lyrical process, a musical confession of the soul that . . . pours rhythm."1 This confession of the composer is worth considerable thought.

The truth of the matter is that melodies are pours himself out in verse."2 not just written off note for note, as one might recite the alphabet. They are composed in every sense of the word. And to compose means to "form by combination." That is, to write an interesting melody implies an understanding and mined. There is still a great deal of music which working knowledge of tonal relations, harmony, is more concrete and tangible, and whose meanrhythm, form, counterpoint, and so on, all in ing is at once obvious. We speak of it as being varying degree; and to compose one is to form descriptive or programmatic. Musical works of these into a combination (the mental processes here must be rapid and spontaneous), recording only that single line of notes which is de- No one, for example, who professes to be suffined as melody. In other words, a good melody ficiently grounded in musical matters to underis a composition half written; because, for all its apparent simplicity, it calls into play more funeral march with a minuet, or a chorale with musical elements than appear on the surface. a hunting song. And it is safe to say that the

Creating a Significant Melody

In the light of this, it is easy to see why the old definition for melody-a succession of tones bearing a specific relation to each other and melody. If certain of the masters have left us expressing something definite and pleasing to the ear-is wholly inadequate. As definitions go, it is theoretically correct; but it simply does not strike at the root of the matter. It is as vague as most of the melodies it begets. And to the experienced musician it is full of implications the contention that in the title of a melody lies of which the uninitiated knows practically its reason for existence. By a consideration of it. nothing.

Let us look at it from another angle. A poem, play, or short story is not simply a succession of from that point on, it is simply a matter of maswords bearing some relation to each other and expressing something definite to the mind, ex- type of tune one aims to write, of observing cept if there be a purpose behind it. The "suc- those fundamental principles that all composers

Bowen & von Meck: "Beloved Friend," p. 248

IANUARY, 1940

Music and Study have observed in writing melodies, and then

striving for as much originality as possible in the handling of the details.

So much for a few general observations. Let us see how they can be put to work.

We have here three fragments of melody, each a phrase in length, which may be classified as poor, fair, and good, respectively. It would naturally be impossible to illustrate in these few fragments, all the factors, good and bad, that enter into melody writing. But those here exhibited are fairly representative.

> Strange Minis Allegretto maestoso

"A" is poor because it conveys nothing definite enough to call forth a mood or title; it rambles tonally; it is unnecessarily awkward at certain points; its harmonic basis is undefinable; among its other weaknesses

"B" is a definite improvement over the first, on all counts except that it, too, is not strongly suggestive of a title. It is still less of a genuine. melody than a "melodic exercise," because, although technically correct, its contour is obviously studied and superficial.

"C" is good on all counts. The inexperienced listener might not succeed in identifying it as a minuet, which it purports to be; but he would be poorly trained in discrimination if unable to say that it is definitely superior to the others.

What, however, makes this tune a minuet? This is important because the real difference in the quality of this tune, as compared with the others, rests in its title, and in its use of such technical features as make the title a reliable

Discovering the "Label"

The answer lies in research. Upon examining the wealth of minuets left us by composers of the past, we find it possible to make a concrete list of the characteristics which generally recur in them, features which might be summed up as their least common denominator.

1. They are always in triple meter. 2. They move at a moderately slow, dignified and uniform tempo. (History tells us that the minuet was discovered among French peasants

and carried by the royalty into their courts.) 3. Their form is clear and well defined 4. They are melodically lyric, and even though instrumental in conception, are often

singable 5. They use simple but varied rhythms, with the more rapid rhythmic effects on the weaker

6. They make frequent use of ornaments, such as trills, turns, mordents and grace notes.

which usually fall at certain rhythmic points in the successive phrases.

7. They make conspicuous use of repeated tones, even when the rhythm is fairly simple. 8. They have a harmonic basis that is in-

teresting but unpretentious. 9. They are carefully treated from the

standpoint of (Continued on page 63)

Music and Study

TN THE years 1809 and 1810 there came into the world three great artists whom a tragic fate removed all too early from their admiring contemporaries. They were Mendelssohn, Chopin and Schumann. After a century and more, their works still enchant those who love and feel music.

Of the three, Chopin alone chose to compose for the plano only, "Why do you not write an opera?" Asked Count Perthuis of him one day. "Ah! Monsieur," replied Chopin, "Let me write music for the piano; it is all that I know how to do."

Chopin came to Paris ln the fall of 1831, in the full flower of Romanticism. He gave his first public concert early in 1832. On that occasion he played his "Concerto in F minor" and his "La ci darem" Variations with Orchestra from the "Don Giovanni" of Mozart. before a large audience. In 1833 he was heard again, this time in a concert with Liszt and Hiller, Each of these concerts attracted an illustrious assemblage. With Liszt, whose friend Chopin had become, he shared the enthusiasm of a loyal public. His life, his rare distinction of character, his Polish origin, also, just at the time when Poland stirred all classes to romantic generosity-all these elements made Paris glory in him. Heinrich Heine, the most admirable of all the German poets, whose friend Chopin was, called him the Raphael of the piano, "Poland gave him her feeling for chivalry and her historic suffering; France, her elegance and grace; Nature, a countenance of charm and refinement, a heart which is noble and filled with genius. He is neither Polish, nor French, nor German, He comes from the land of Mozart and Raphael, His true country is the realm of music and po-

Contemporaries Acclaim He associated himself with all the great artists who were in Paris at that time-Heine, Liszt, Meyerbeer, Halévy, Rossini, Delacroix, Berlioz, Thalberg, Stephen Heller; and from the moment of his appearance anywhere he was greeted with of fairies and of dreams.' murmurs of pleasure and feverish anticipation. 1841: "My dear Chopin, do you know that you make me jealous? Wherever one goes all the to have Chopin here!'-Chopin here, Chopin

there-towering like a pyramid.

Chopin's Nocturne Op. 32, No. 2 A MASTER LESSON

Isidor Philipp

Eminent French Piano Virtuoso and Teacher

Chopin, the immortal dreame



M. Isidor Philipp in his studio in Paris, which has been

etry. No heart that was not warmed unto his art. sion to repeat to you, even at the risk of seemling virtuosity! What power! But it lasted only a monotonous, that my affection and admiration of you will ever remain the same."

"It is not well to listen a whole evening to our Chopin," said Madame de Girardin. "Existence when a superior being has led you into the world

Moscheles, in one of his letters, gives an The great singer, Artot-Padilla, wrote to him in account of a soirée held in honor of Chopin and himself at the court. "Yesterday," he writes, "was a day not to be forgotten. At nine o'clock women are talking of Chopin: 'Do you know in the evening Chopin and I were conducted to Chopin? Have you heard Chopin? I would like the Chateau St. Could. We walked through a number of rooms in the palace till we came to the salon carré, where the royal family were Even his rivals loved him. "Caro Chopinette," assembled. It was only a small gathering. Around

d'Orléans and the maids of honor. Chopin, applauded and admired as a favorite, played some Etudes and Nocturnes. After I had performed in my turn some Etudes, old and new meeting with like approval, we took places together at the piano. While we played a Sonata for Four Hands, the close attention of the little group was not broken except by the words 'delicious,' 'divine!' At the end of the Andante the Queen said softly to her maids of honor, 'Would It be inconsiderate to ask for a repetition of that number?' We began again, abandoning ourselves in the Finale, to the veritable dellrium of music. The passionate Impetuosity of Chopin

seemed to electrlfy our audience, who praised us most enthuslastically. Some days later the King sent to Chopin a gllt cup and to me a travellng-case. Chopln always loved to joke. and he said to me, 'The King sent you a travellng-case so that he might the sooner be rid of vou.''

The Artist

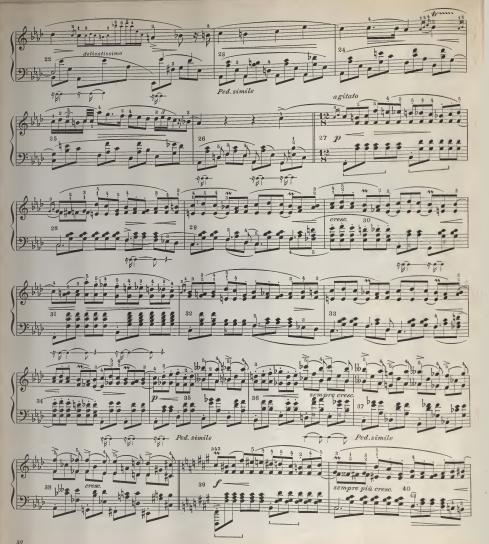
As a planist, Chopin was unique. Moscheles, Mendelssohn, Meyerbeer, Heller, all pronounced hlm incomparable. Stephen Heller and Mathias have often spoken to me of the power of his playing, of the bravura, of the extraordinary gradings of tone. Sir Charles Halle said: "It was a marvel to hear that genins to watch his hands so sunple, so aristocratic, moving over the keys. "Those who have heard Chopin," so Mathias declared, "can say that never since that time have they heard anything to approach him. His playing was like his music. And what

few moments. Such exaltation, such inspiration The whole man vibrated with it. The piano became intensely alive, so marvelously that one shivered. I repeat that the Instrument which is far from pleasing the day after these feasts one heard when he played never existed except under the fingers of Chopln.

"Liszt is a demon," said Balzac, "and Chopin is an angel."

At the close of his life Chopin's playing had become very weak in tone; but he managed his effects with so much art, so much skill, that he always achieved the same success. For his last concert in Paris he played his Barcarolle, so Sir Charles Hallé has told me, pianissimo, but with such contrast in nuancing that his lack of Liszt wrote to him, "I am profiting by this occa- a table were seated the Queen, the Duchesse pedals! It was unique." (Continued on page 58) power was not felt. "And how he understood the







2 3121 542 Ped. simile Ped. simile - · lento 32

FASCINATING PIECES FOR THE MUSICAL HOME

SAUCY DAMOSEL

WILLIAM BAINES

The varieties of touch which the composer has indicated in this piece will have a great deal to do in adding vitality to the performance. In other words, the fingers must paint alittle "sound and color movie" which keeps changing with every note. Grade 4.

Daintily M.M. = 182



JANUARY 1940

THE ETUDE

British Copyright secured



SPIDER DANCE

TARANTELLA
Helen L. Cramm never wrote a more charming piece than this. The tarantula, from which the tarantella is named, is a forbidding kind of spider. Here, however, we have to think of a very lively spider with his delicate gossamer web dancing from strand to strand as he makes his lacey pattern. Played rapidly this piece becomes a gem. Grade 3.



Copyright MCMXIV by Oliver Ditson Company

International Copyright secured
THE ETUDE



DAWN FAIRIES

At dawn, as Nature awakens, the graceful figures of dancing Fairies

reflect themselves in the azure-blue waters of a mirror lake.

The melodic and planistic genius of Evangeline Lehman is splendidly exemplified in this lovely valse-scherzo. It should be studied at a very slow tempo

and then advanced gradually to the metronome speed so that there will be a foundation of note accuracy. Then the piece will spin with grace and fluency.



Copyright 1939 by Theodore Presser Co.

British Copyright secured THE ETUDE



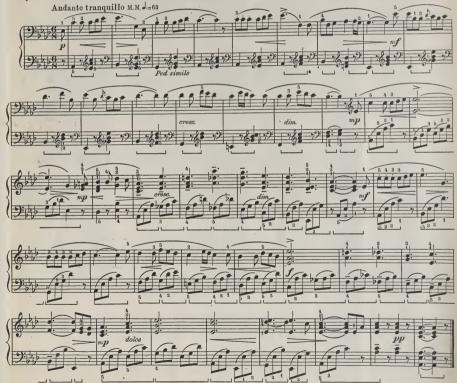
ON WINGS OF SONG

When the poet Heine wrote "On Wings of Song" (Auf Flügeln des Gesanges), he gave to art one of its most exquisite gems.

The poem is one of sheer beauty. A brother and his little sister are at the banks of the Ganges river in India. They wander in a garden of roses and watch

the lotus blooms floating in the water. They look from the violets at their feet, up to the stars, and listen to the rustle of the sacred stream.

Mendelssohn has given a most appropriate musical setting to this chaste and pure lyric and the melody is perhaps his lovellest theme. Grade 3½. FELIX MENDELSSOHN Arr. by William M. Felton



Copyright 1938 by Theodore Presser Co.

JANUARY 1940





OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES



Bass Symbols ①= Major Chord. ②= Minor Chord. ③= Seventh Chord. (-)= Counter Bass.

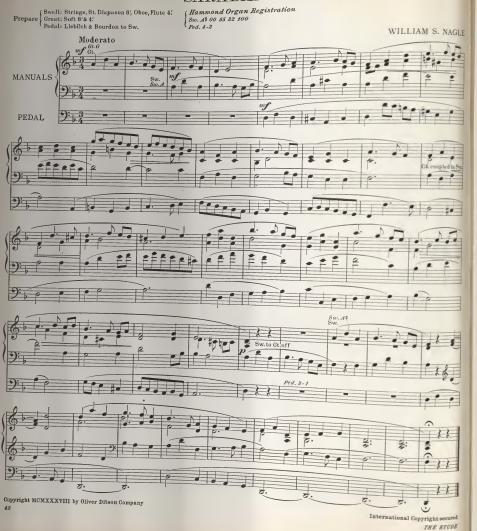
NOTE:- This arrangement may be played on the 12 BASS accordion by using major chords and playing the fundamental bass of the chord indicated in place of counter bass.

Copyright 1939 by Theodore Presser Co.

JANUARY 1940

British Copyright secured

SARABANDE







THE ETUDE





THE ETUDI



British Copyright seem

THE ETCH

Dreams of Old Musical Vienna

(Continued from page 10)

fact, is connected with one of Schu- feel the same about yours." bert's greatest works. One evening, casually over the verses. After a few Bruckner, quite amicable, came early minutes he called impatiently for and had consumed two or three por-

"Müllerlieder." Viennese dances the Ländler.

ence in Vienna, was intimately asso- other with cold aloofness. ciated with Johannes Brahms. It is Other café-houses which appear his great and strong soul."

Genius in Repartee

the two great Viennese composers dead.

"The time has arrived when the country at large can have full confidence that this chance is for everybody. There is a wonderful opportunity to-day, with all the foundations and attempts to help the young artists, for the American musician to get somewhere."-Rudolph Ganz.

of the day, Brahms and Bruckner, who (as was known throughout Vienna) were antagonistic to one another, "I really cannot make out what you are trying to say in your works," Brahms once told Bruckner. "Never mind, Doktor," answered away. The Rebbuhn, as a matter of Bruckner, "that is quite all right. I

It was in an attempt to end the at this café, a friend of Schubert quarrel between these two leading (Randhartinger, by name) brought composers of Vienna that friends of him a volume of Müeller's poetry. As both composers arranged a meeting Schubert's friends were busy in their between them at the Rothen Igel. It merry conversation, he glanced was during the autumn of 1889. paper; and, in the midst of the furor tions of Nudelsuppe (noodle soup) by of the cafe, and with his friends the time Brahms arrived. For the looking on, he conceived the first next few minutes there followed a song of his exquisite song-cycle, the frigid silence. Finally, attempting to dispel this embarrassing quiet, One more important element in Brahms called for a bill-of-fare. Vienna's musical life could be wit- With feigned good humor he called nessed at the Rebbuhn in 1820. out to the waiter: "Now we shall see During late afternoons, and each what there is to eat. Waiter, bring evening, there took place concerts of me smoked ham with knödel." At popular Viennese music by a four once, Bruckner joined in by saying: plece orchestra. The leader of this "Ah, that's it, Herr Doktor. Smoked orchestra was Josef Lanner, later to ham and knödel (dumplings)! At become the first waltz king of last we have a point on which we Vienna; and the violinist of this can freely understand each other. group was Johann Strauss, the first, This witticism eased the tension and a great waltz composer in his own for the rest of the evening a genial right, but more famous as the father relationship existed between the two of another Johann Strauss, the com- composers. However, this meeting at poser of the Blue Danube Waltzes. the Rothen Igel, successful though In the Rebbuhn Lanner's early it proved to be at first, did not have waltzes were introduced, and they permanent results. Bruckner and made so great an impression upon Brahms were too far apart tempera-Franz Schubert, that, inspired by mentally. When they separated after them, he composed his own set of this pleasant evening together, they were still at odds with each other, A second café-house, still in exist- and afterwards still treated each

the Rothen Igel (The Red Hedge- in musical histories include the hog), situated in the corner of Dommayer's Casino where, on Oc-Wildpret Market, close to the Augus- tober 15, 1844, Johann Strauss, the tinerstrasse. Here the methodical son, made his memorable début as Brahms visited for a period spanning a conductor of light music, and was thirty years, eating his meals, meet- so successful that he was forced to ing his friends, planning his greatest repeat his own waltz, the Sinngeworks, and even sketching many of dichte (Epigrams), eighteen times; them in great detail, making the also, the Dianasaal, where this same Rothen Igel so much of a home that Johann Strauss, on an unforgettable it was soon known throughout Vi- winter evening in 1867, introduced a enna as the Brahms café. Here he set of waltzes called The Beautiful discussed with his friend, Joseph Blue Danube to an excited audience. Joachim, the great violinist, his con- Finally, there was the Zum Rothen certo for violin and orchestra. "I Kranz (To the Red Wreath), in the think with deep melancholy," wrote Himmelpfortgrund section, where in one of the visitors of this café, "of 1828 Franz Schubert and his brother the glorious evenings when Rotten- went for dinner. The food was comberg and I sat alone with him in the Dletely tasteless to Franz, and he Rothen Igel, and the silent Brahms pushed it aside impatiently. This thawed and showed us glimpses of was the first realization that both Franz and his brother had that the

Zum Rothen Kranz was the last It was at the Rothen Igel that a Viennese café-house that Schubert historic meeting took place between visited. A few weeks later he was

composer was fatally sick.

A PRACTICAL KEYBOARD HARMONY

By CARL M. ROEDER

Member of Faculty, Institute of Musical Art of the Juilliard School of Music

Foreword by GEORGE A. WEDGE

"The practical age leaf to the keyboard is one of the most difficult probprice, 75 Cents to the keyboard is one of the most difficult probleaf to the keyboard is one of the most difficult probprice, 75 Cents (momental prob-plano instructor. There are a few
courses in written harmony, the courses are often at available; and when they are
the pace is of necessity slower and more detailed than is required for the immediate
demands of the place bearen.



Third Symphony Schuman

FAMOUS SYMPHONY-THEMES

Piano Duets

Arranged and Annotated by HOWARD KASSCHAU

players of equal difficulty in Grade 2, these arrangements are pianistic and interest for both students and music lovers. Excellent for sight reading. All the themes are I chosen from the favorite symphonies.

THE VISUAL APPROACH TO SCALES

By CHESTER BARRIS

Price, 75 Cents

This book is supplemented with the first steps in Transposition and Keyboard Harmony

New Augmented Edition

BECITAL ALBUM

By JOHN THOMPSON

- Contents w Wollday Bilbro ppy Holiday—Bilbro y Breezes—Rolseth e of the Orient—Frazce ls of Capistrano—Hibbs ppy Huntsman—Merkel cer the Ball—Ward olic—Davis

Merry Jig—Wells
Moon Sbadows—Hibbs
Will O' The Wisp—Behr
By the Brook—Thompsor
Water Sprites—Heller
Two Finnish Folk Dances
arr. Rolseth
Little Caprice—Besthoff
Lotus Petals—Tenney



For students in Grades 2 and 3, the numbers contained in this collection have been carefully chosen for their recital interest as well as their teaching value.

New Augmented PIAND DUETS Arranged by Edition— PIAND DUETS HOWARD KASSCHAU

- Contents -Oxen Minuet—Haydn
Little Romance (Op. 68, No. 26) Schumann 'nvention in F Major—Bach
Minuet in G—Beetboven Elegie—Massenet
Waltz (Op. 33, No. 16)—Brahms Sarabande (witb variations)—Handel

Price, 75 Cents For players of equal difficulty in Grade 3.

Examine These Publications at Your Dealer

SCHROEDER & GUNTHER, Inc.

6 EAST 45TH STREET

NEW YORK, N. Y.

Thematic Catalogs sent gratis on request

IANUARY, 1940

E. J. 40

Television and the Music of Tomorrow

(Continued from page 11)

invited to appear on a television himself, through an enlarging of his shown for five and ten cent admiprogram, with the result that a personal vision. number of televiewers expressed an be shown how to breathe, how to entirely unexpected comprehension open their mouths. Demonstrations of the "queer" Chinese sounds. Peocan be given in close-up, at angles. ple who thought they could dismiss A telecast of a harpist's fingers will Chinese music as quarter-toned and teach more in fifteen minutes than "queer", were caught by the visual of observation at symphony con- made and why they sound as they certs. Entire periods of musical his- do. Thus, in the brief weeks of its tory can be recreated. The very at- existence, television has already conmosphere of Schubert's Vienna will tributed to a better understanding come to life on the screen during of oriental music. Again, a harpsia broadcast of the Moment Musical. chord recital was telecast, to show Already the curiosity interest of how this instrument looks and how television has had results. While it is played. Such a pushing back of

tive instruments. Professor Wei was processes is the curiosity to see for display their art on films that we

career possibilities of television. So long before "big name" artists confar, the chief need is for expertly sented to come before the microequipped television engineers, and phones. Thus the earliest screen and for such talent as can bring satisfying performances to a field in which petent but less than top-flight uncan be learned in an entire winter demonstrations of how the tones are the demands themselves are still in grams. This is not the case with a fluid state. Many of today's music students will find outlets in tele- those earlier industries has created vision five years hence; though it is a critical awareness in the public at present difficult to say just what mind that will cause the average these outlets will be. It is certain, televiewer to demand the best, simhowever, that a consummate degree ply because he is already used to of musical skill will be the first of the best. If your standards have the "musts." The taste of the public been set by Neison Eddy on the searching for new material, NBC horizons can accomplish more in a today is vastly superior to what it screen or Alec Templeton on the air learned of the presence in New York single year than has been achieved was in the early days of motion pic-

of Professor Wei, a Chinese musician by centuries of music teaching. The tures, when the foremost American of Processor Wel, a Chinese musician and a distinguished virtuoso on nagreatest challenge to man's learning actors would have been horrified to It is still too early to consider the cepted medium of entertainment air shows were provided with comthe chances are that you will not invest anywhere from \$100 to sim in a television set, in order to watch an amateur glee club. Thus, regardless of "name" values, the performers who come before the leonoscope at all, will have to offer first rate obilities

Shall the Eye be "Filled"?

The addition of cameras to the microphones raises the question of "looks." How much is personal beauty going to count in the new field? It is quite possible for a less than handsome performer to make a success in radio. How about television? Will a competent artist find himself blackballed because Nature has failed to provide him with a Greek nose or wavy hair? Mr. Morton brings us the encouraging word that this will not be the case. Unquestionably, "looks" will count for more in television than in radio (where they count not at all). As soon as a camera is introduced. its impersonal iens transmits some sort of impression to the observer; and it is naturally better to make this impression pleasant than unpleasant, especially in a field that is to proceed along the commercial lines of sponsorship. But looks are not the sole consideration. They represent but one of three factors and, in Mr. Morton's listing, they rank in third place. First comes the performer's artistic skill. Second, comes the indefinable element of personalitythat luminous by-product of human chemistry that vitalizes a performance and makes one forget whether the performer has Hollywood glamour or not. Ernestine Schumann-Heink stood as the perfect example of the consummate artistry and hearty personality that asserted themseives on the stage, the phonograph, the screen, and the air, without the assistance of classical beauty. And in third place, then, come good

Luring the Mood

Another field in which music and television will be mutually useful to (Continued on page 52)

Voice Questions Answered BY DR. NICHOLAS DOUTY -

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym green, will be published.

Shall She Change He Troucher?

Tr Witherspoon, Lehmann, Douglas, and others; but I still feel that I am groping in the dark. My voice is clear, pure and true but without great volume, with a singing range from A below Middle C to high C. Is such a voice, with this short range, worthy of intensive training? Before the school opens in four spects I spould like your opinion .- A. B.

A. It is the business of your teacher to try

A. It is the dusiness of your teacher to the show you:

1. How to produce tones of good quality, without effort and without stiffening the muscles of the throat.

2. How to form yowei and consonant sounds omfortably, during both speaking and sing-

3. How to make a fairly smooth scale, from the top to the bottom.

4. How to control your breath so that you may he shie to sing long phrases, both softly

and with full voice.

The studio procedure by means of which these things are accomplished is usually called the teacher's "method." It is a job difficult to master, and it requires quite a nd with full voice long time, great skill on the part of the teacher, and intelligent cooperation on the

part of the pupil.

A moment's reflection should make you see that it is impossible for the editor of Voice Questions Answered to tell, without hearing you, whether or not your teacher is doing any or all of these things for you. We point out what must be done. The final decision must rest with your intelligence in estimating her work. Your range is a good one, if all your tones are of good quality, if you can say your words easily and distinctly, if you are a good musician, and if you have a pleasing personality. One year of study is a very short period in the history of a singer.

A Singer in the Philippines Inquires Q. I am supposed to graduate from the Conservatory of Music, University of the Philippines, this year and to give my graduate Philippines, this year and to give my granute recital in March. I am required to sing classic, modern, romantic, and oratorio songs; and a part of an opera. I have confidence in my teacher in the selection of songs, but I would like to have your opinion for the repertire. My audience will consist of music lovers, but they do not have musical training enough to understand songs that belong to the intel-lectual audience. I want songs that will at least appeal to my hearers. Please inform me

where I can obtain the songs and the approxi-mate price. My voice has a range to two line O in vocalization, and a tone and a half lower

personally familiar with your voice and style.

all of them for you.

2. We agree that the stage setting for a graduation recital would better be very simple. However this is so hedged about with conventions that we cannot see how it can be unique. Just learn to sing better, to look better, and to act like a simple debutante; and these may make your recital individual and therefore unique. Your friends, who send flowers or other gifts, will expect you to receive them with every evidence of pleasure and that they should be displayed so that everyone in the audience will be able to see them. Your accompanist will help you to arrange them to the best advantage upon the piano, or upon some other convenient object in full view. It might be misunderstood if

you were to attempt to improve upon this custom at your début recttai.

The early songs up to and including Mozart might he called classic; Schuhert, Schumann, Brahms, and others of this period, romantic. Bach and Handei were oratorio writers, al-though Handei wrote operas too. Mozart wrote every sort of thing musical: masses, cantatas, operas, grand scenas, and simple songs in a style at once perfect and unique. Charpentier. Massenet, Verdi and Puccini will give you a very large selection of operatic arias from which to choose. Marx, Strauss, Cimara, and

of the mucous membranes sometimes called Dry Catarrh. This means, in piain words, that the throat, mouth and the nasal cavity are in coelitation, and a tone and a hal jover in most hand on the tone of a special price. By yole has a range to the without the first of the price of the throat, mount and the nasal cavity are inclined to be too dry, because of an insufficiency of the natural secretion of the mucous membranes lining these parts of the body. In order that the vocal cords and the muscles that move them shall function efficiently, there must be the normal amount



THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS



SINGERS and PLAYERS WANTED form, details, 6c stamps. No commissions re SKILES SYSTEM, 454, Freeport, Pa.

Letters to The Etude

Get Out for a Walk

is reg addenom or speakers, the state of the

In Spite of Handicap

HARMONY BY MAIL

A practical and thorough course of 40 lessons, as A practical and thorough course of 40 lessons, a small fraction of the cost of personal instruction Small monthly payments, Send for particular Music composed to your words.

HARRY WOOLER, B.Mus. 116 Elmwood Ave.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music

THEODORE PRESSER CO. 1712-14 Chestnut St.

New-EASY PIANO ARRANGEMENTS of GREAT AMERICAN

MELODIES . . . VICTOR HERRERT

EASY PIANO ARRANGEMENT SERIES

TOYLAND

TRAMP! TRAMP! TRAMP!

Price 50c Each

HARMS SERIES OF EASY PIANO ARRANGEMENTS

TEA FOR TWO (Youmans)

THE MAN I LOVE (Gershwin)

Price 50c Each

MUSIC PUBLISHERS HOLDING CORPORATION M. Witmark & Sons · Harms, Inc. Remick Music Corp.

RCA Building • New York, N. 3

OPPORTUNITIES

...in the Music Field ADVANCED COURSES OFFERED BY THE

UNIVERSITY EXTENSION CONSERVATORY Music has always ranked high among proto find out what this great Musical Organization has to offer you. At a very small cost and-with no fessions. There is never an overcrowded interference with your regular work, you can easily

field for the well trained musician. Interesting positions are open in every part of the field.

Schools and Colleges are making it necessary for every teacher to be equipped for his work; the Radio is calling for highly specialized training, and standardized teaching makes competition keen even in small communities. Are you an ambitious musician?

The alert musician today does not rely upon the haphazard use of books and methods, but chooses a definite method and with special preparation, meets the competition. A success-ful musician is most always a busy one. Because of this very fact it is almost impossible for him to go away for addi-tional instruction; yet he always finds time to broaden his experience. To such as these our Extension Courses are of greatest benefit.

is a wearisome time-taking task, even though you have knowledge of dependable sources. When you can affiliate with a school recommended by thousands of successful teachers, you may be sure that their confijustifies your confidence in new ideas for your work which we make available to you.

Look back over the past year! What If you feel you have gone as far as

examined our lessons available to Etude readers by sending for them today, Digging out for yourself new ideas ______Fill In and Mail This Coupon Today UNIVERSITY EXTENSION CONSERVATORY, Dept. A-168 1525 E. 53rd Street, Chicago, Illinois. Please send me catalog, sample lessons, and full information regarding course I have marked with an X below. Piano, Normal Course for Teachers
Piano, Course for Students
Public School Music ☐ Trumpet Guitar
Ear Training and
Sight Singing
Mandolin
Saxophone
Piano Accordion Harmony Adv. Composition Banjo Reed Organ Street No. Tyour present musical training will City. State.

City. State. How many pupils have you taught Plano? How many pupils have you now? make further progress, enjoy greater recognition, and increasing financial the second of the progress of the p

and quickly qualify for higher and more profitable

DIPLOMAS OR BACHELOR'S DEGREE

We put you in position to earn more and to prepare

We put you in position to earn infore and to prepare for bigger things. Quick advancement can be yours in the teaching field or any branch of the musical profession. With a diploma or Bachelor's Degree

RAPID ADVANCEMENT

Our simple and easy Extension method of teaching

music right in your own home has been gained in

Follow the example of other musicians who have

you both the beginning and higher branches of

positions in the musical world.

you can meet all competition.

a busy experience of 36 years.

THE UNIVERSITY EXTENSION Conservatory 1525 EAST 53RD STREET (DEPT. A-168) CHICAGO, ILL.

Television and the Music of Tomorrow (Continued from page 50)

lishment of mood. In the experi- grays are preferable for general use, mental telecasting of plays, it has and where black and white are necbeen found a great advantage to essary to a specific setting (as, for accompany the spoken and acted instance, a bride's gown or a man's dialogue with "mood music", so evening clothes), very dark and very softly played that its emotional light tones of other colors are submessage is conveyed to the tele- stituted. The piano used in the viewer without disturbing his un- television studio is grey, which derstanding of the words. In the "takes" very well and shows up as living theater, this is impossible be- white. cause of varying distances from the At the present time only one stastage, to say nothing of costs. In tion in America sends out television radio, where the audience is depend- broadcasts. That is NBC's New York ent upon ear values alone, two aural station in Radio City. The images impressions at the same moment are relaved to the 85th floor of the often cause confusion. But in tele- Empire State Building, three-quarvision, where everybody has a front ters of a mile away, where they are seat, and where the ear is aided by amplified and re-sent to a radius the eve, the impression of the seen of fifty miles. Beyond that distance and heard acting is stimulated images may be good but it is not rather than dissipated by the in- certain that they will be received

thing, notes of any kind are taboo, travel in nearly straight lines. the moment the cameras begin However, there are at least two "shooting." Radio performers, who methods of linking stations together are required to keep notes before in a network, both of them nearing them, "just in case," no matter how the stage of practical use. One of familiar they are with the music to these is the automatic radio relay, be performed, will have to reaccus- an ingenious device that receives a tom themselves to the habits of program from one direction and lesson days, singing and playing passes it on, by means of a narrow everything by heart. Again, the radio beam, to the next television makeup and costuming of television station. The other is a metallic conmake demands of their own, A dec- ductor, capable of passing, without ade ago, when the earliest experi- too much distortion, the great numments in television were being made, ber of electrical frequencies used in it was thought that black and white transmitting television images. Thus, would "take" best. In those days, nationwide television networks are there were reports of black lips, "on their way." At the present modead-white cheeks, and heavily pen- ment, seventeen other stations hold cilled evebrows. Recent improve- television licenses and are ready and ments in the camera's sensitivity to waiting to send out telecasts in their light, however, have done away with own territories. The "mike" has at the need for such startling makeup, last been joined by its brother, the Today, television's panchromatic "ike" (the iconoscope); and, tomakeup is similar to that used in gether, the pair already has begun motion pictures, with an emphasis to do amazing things for music.

on red-browns, burnt orange, peachtan, and shades built upon a natural basis. Today, neither black nor white is considered desirable in television settings. Black causes a smudged image, while glaring white each other is in the definite estab- tends to shoot out a halo. Tans and

visible music which sets the mood. without blurring. For the immediate Adjustments are constantly being present, television is limited pracmade to combine something of tically to the visual horizon, because screen technic with something of the very short radio waves used, radio technic into a new technic take on some of the characteristics which is entirely television. For one of light waves: that is, they tend to

Learning Signatures, Dates, Notes and the Like By George Brownson

key signatures, and the names of aside those not correctly named, to the lines and the spaces of the staff, be gone through again for addiis as follows:

that the names of the key signa- using. tures are to be learned. Write each In like manner cards may be used that signature. Place the cards in a so on.

tional practice. Of course the cards Let us suppose, for illustration, are to be shuffled each time before

signature on a conveniently sized for learning the birth and death card, and on the other side of the dates of composers, the names of card write the name of the key with the notes, of lines and spaces, and

ORGAN AND CHOIR QUESTIONS

_ Answered -

By HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the fall name and address of the inquirer. Only initials, or pieudonym girea, will be pal-liked. Naturally, in fairness to all friends and advertisers, we can express on appaious as to the relative qualities of various instruments.

A. The use of a Recessional is a matter to be decided by authorities of the particular church, but we think a Recessional is pref-erable if there is a Processional. The entry and going out of the Choir certainly seems more dignified and proper if Processional and Recessional are used. We suggest that the audience should stand during both Proces-sional and Recessional.

Q. I am very much interested in having Q. I am very much shirerested in nating my reed organ repaired, so that the artion will be as good as orginally intended, in you send me the name and uddress of u reed organ manujacturer? The stops of my organ do not make any particular difference in the music. What is wrong with them! Would lack of air the believes be the cause? Does a leaking in the beltons be the cause? Does a leaking beltons require only a new cavering or the beltons require only or the cause of the cause o

A. We are sending you information by mail. We cannot tell what is causing the condition of your not noticing any difference with the addition of stops. We can understand that this is true of some stops under some conditions but some of the stone should make an apparent difference. We should think that a new covering would correct a leaky bellows, provided it is in good shape otherwise. We suggest that you get in touch with a prac-tical organ man in your vicinity to examine the instrument and advise you. He can also advise you whether the piano-player bellows can be used to advantage. If all the reeds can be used to advantage. If all the reeds are speaking satisfactorily, we see no reason for replacing them with new ones. We have no reason for not recommending a blower for a reed organ where such installation is

Q. I am enclosing a list of the stops on our

Q. I am enclosing a list of the stops on our tree manual organ. From the enclosed set us self you kindly suppost how I can initiate the self you kindly suppost how I can initiate English Hora and Hory-Ench Hora, you see A. You have no stops with which to re-produce faithfully the stops you name. As a substitute for French Hora you might try smoothly voiced, Poor or Cornopean (if very smoothly voiced, Poor or Cornopean (if very smoothly voiced, Poor or Cornopean (if very list the bass end of the Obson you might use the bass end of the Obson you might horn we suggest that you experiments. A most effective and intriguing pile with the signatures facing upway, especially for young students, ward. Then, taking up the cards in of learning such things as the year succession, name the key for each of birth of a composer, the number signature. Turn each card over the model of birth of a composer, the number signature. Turn each card over the model of sharps or flats that constitute the see if it is named correctly, and put other stope that way improve the imitation.

other stops that may improve seding such the control of the contro

Q. In it proper for a choir to have only
a processional, or is it considered butter form
to have a Recessional way, such a pileta, given my pure
Canadas or marical properon. Recessional is it
of the proper form the audience to stand, or should
theey remain sected!—W. Z. As make the such as the section of the specification should can
A. The use of a Recessional is a matter to
A. The use of a Recessional is a matter to
A. The use of a Recessional is a matter to
A. The use of a Recessional is a matter to
A. The use of a Recessional is a matter to
A. The use of a Recession way to the control of the section of the control of the cont

A. With additions, we suggest the speci-

cation should prove fairly satisfactory for house organ. The Tibia Clause (included in your specification) is usually a large sold stop and probably would be too big for you olo ston. We suggest the addition of Nazard Plute 2-2/3 to the Swell organ at a Twelfth 2-2/3 and Octave 4 to the Gra organ—both the latter stops to be mist properly to "match" your Dispason Conique The price will depend on the builder selects. and on how much duplesing and unitying is included (Your specification does not acclude this information.) We cannot send you literature showing different types of consci You might secure this from the builder vi Contemporary American Organ," by Same contains illustrations of various types of co-soles. Por a Dictionary of Organ Stops w noies. For a Dictionary of Organ Stops waggest "Organ Stops" by Audsley. or Detlonary of Organ Stops" by Wedgwood E the books mentioned, as well as "Chema and Theater Organs" by Whitworth. can be secured from the publishers of The Etote

What are the daties of a Minister Munic"? Can an organist be a Munice Munic" in a church? J. C. L.

The duties of a "Minister of Musc are dependent on the interpretation of the term by the authorities of the particular church in question We should understant the term as indicating one who makes to the church in musical matters. A third organist can be a Minister of Music II is can fill the requirements as decided by the to include the chairmaster's duties.

At schot temps would per sci ! At sense lemps would you at metronome when a song senitron is need time is marked Andanto Africano li Which notes would reveive the access? Which of the stops included on consort ahoutd be used for Preludes and which hymnaf—T. E. II.

A. We would set the metronome at & counting two to the measure—the value of three eight notes to each count. The registr tion for Preludes would vary according the type of music being played. We image cato". For congregational singing of him you might try Tull organ, which may available through opening the Ener see on the left and right hand sides of the instr

What should be the cost of a set fions call for 97, 85 or 72 Melodio pipes b are they employed, since there are said keys to a manual!—F W

A. The cost of the Melodia stop mil rary according to builder, and we can quote you a definite price. In a we man organ the Melodia is usually included at Oreas organ stops. The stop including \$5 or 73 pipes in evidently unified combustions. by stope at 16 -8 -4 and 2 pitches We wood dia, assuming that your Great orp-2-2 3' and 2' stops are extensions of the Dulciana and that the Gedeckt is said

(Continued from page 21)



ELECTRONOME

"The Metronome that Operates Electrically You take no chance with the REACTRONOME.

The ARROLL/TEAT ACCURATE TERMO-ent it out at home for air days at our risk. Controlled by one of the world finest properties of the properties of the world finest precision motors, it is always exactly as you set it. It can never no women on the proper best; covered by 5-rear within guarantees.

ASK YOUR MUSIC DEALER

The FRED, GRETSCH MFG, CO.

Musical Instrument Makers Since 1883 SCHOOLS-COLLEGES

CONVERSE COLLEGE SCHOOL

Galesburg, Ili.

James MacC. Woddell, Chairman.

Catalogus sent free upon request

SHENANDOAH CONSERVATORY OF MUSIC Wade B. Biller, Pres

Answering Etude Adver- T tisements always pays and delights the reader.

SPECIAL NOTICES **ANNOUNCEMENTS**

SPECIAL NOTICES

RETIRED MUSICIAN WILL SELL NO REFIRED WISICIAN WILL SELL his music library and instruments, including music library and instruments, including Thomas Classical and Semiclastical and Thomas Classical and Semiclastical American Semiclastical and Semiclastical American Semiclastical Americ

UNUSUAL OPPORTUNITY-Retiring musicians would consider selling com-bination school and home. Refined atmos-phere, well-established business, ideal place. Write C. De Floris, c/o Etude.

ANNOUNCEMENTS

HARMONY AND ARRANGING taught by correspondence, Manuscripts corrected, Arranging done, Poems set to music, Hall Axtell, 1609 Fillmore St., Amarillo, Texas.

PLAY PIANO JAZZ like dance and radio players. Quick mail course. Informa-tion free. Erskine Studio, 810E East 14th Street, Oakland, Calif.

PIANO PROBLEMS solved. For infor-mation write: Austin Keefer, Langhorne,

IANUARY, 1940

Thoughtless Errors at the Church Service

Why Not a Mothers' Study Group?

(Continued from page 22)

seconds) before beginning another The third beat is dropped in the

general in fact it occurs so frequent- be surprise at some of the glaring ly, and in so many communities, deficiencies disclosed. that it may be said to be almost The errors herein mentioned were of tempo, such as:-

by mother, while the child listened

or participated in some rhythmic

activity (marching, dancing, hop-

ping, tip-toeing, and so on) or

The following is a general outline

I. Survey of home situation:

equipment, needs, interests of

children, problems, and so on

General bird's-eye view of all

pre-school musical activities

repertoire of songs. At least

fifteen minutes of each meet-

ing was given over to learning

and singing new songs. Songs

were usually learned by rote.

as we found the mothers could

sing more spontaneously for

their children after having

edge of theory. In order to

work with the group intelli-

gently and intensively, we gave

the Kwalwasser-Ruch's stand-

ard test of Musical Accomplish-

ment designed for Grades

IV-XII in public schools. Thus

individual deficiencies in theo-

retical knowledge were quickly

learned them this way.

III. Music tests of talent and knowl-

from birth to seven years.

II. Beginning to acquire a large

of the course, covered in ten hour-

and-a-half to two-hour periods:

(see questionnaire)

played a "rhythm" instrument.

composition. Even if modulations second measure giving only two are introduced, as conecting links rhythmic beats to the measure inbetween the different numbers, a stead of three, thus changing the continuance of sound grows tedious, time in this measure from nine-A moment of silence becomes golden, eight to six-eight rhythm. This beat and no one realizes the value of omission is not confined to one insilence better than the musician. stance only, for several congrega-Another error is the habit of drop- tions of different churches were ping a beat at the end of a phrase, guilty of this particular error in the especially at the finality of the im- same hymn. In order to overcome perfect cadence usually in the fourth this careless defect in rhythm, the measure of common time, when a organist must be sure to exact the note is often held for three beats total number of beats required for and a rest occurs on the fourth. The each measure; and it would be adrest is usually deleted and only three visable to use the metronome durbeats allotted to the measure. This ing several repetitions of the same dropping of a beat at this cadential hymn, with a careful synchronizing point is not confined to an occasional of the bell-clang with the first beat occurrence here and there, but in of each measure, By going slowly in certain localities it seems to be quite such practice, there will, no doubt,

universal. Another point at which so evidently the result of thoughtthis error is exhibited is at a change less inattention that they may serve as danger signals to some organist. Eternal vigilance is the cost of victory and must be the watchword of every performer before the public. The least mishap will be observed, whereas perfection will be unacclaimed and accented as a notural dua

vately, so as not to waste the

time of the general group. The

Seashore talent tests were

given at an evening meeting.

Since our studio is not sound-

proofed, we found less dis-

turbances from outside noises

then. The two mothers whose

talent rated highest, and who

at the end of the course had

accomplished most with their

children, were the ones with

Becoming familiar with ma-

VI. Continuation of IV. and V.

(Continued on page 61)

least training.

pigs."

dollars—all built to the same high standard WICKS

WICKS ORGAN COMPANY HIGHLAND . ILLINOIS . Dent. ET.

a thing of beauty . .

Regardless of price however, every WICKS

ORGAN includes potented Direct-Electric

Action, tone voicing by the world's great pipe artists, finest moterials, and losting construc-

tion. It will poy you to investigate the many

WICKS designs, ronging from the cost of a

good piano to argone costing thousands of

... and a joy forever!

West

WICKS

BUILDS A

ine Oraan

located, and books given to such members to study pri-"THE CHIEF CORNER STONE"

By Hermes Zimmerman The outstanding Negro Spiritual now

Regular copies Octavo for charuses 20¢

At Dealers THEODORE PRESSER CO., Jobber 1712-14 CHESTNUT STREET PHILADELPHIA PA

terial for children, both books New -- PIPE ORGANS -- Used and recorded music. Many volfors of pipe organs for church and studio. Ef umes were reviewed and tried out on children in the homes. V. Methods and demonstrations of teaching children to sing.

Delosh Brothers -- Organ Experts
508-105th Street Corone, L. L., N. Y. City My nephew, and children who were not self-conscious before

GUILMANT ORGAN SCHOOL a group were used as "guinea FORTIETH YEAR Write 12 WEST 12th STREET, NEW YORK VII. Making the Sofa Book. Each



Real Art in Violin Playing

(Continued from page 25)

so forth-the more we add to the very qualities he needs for the buildpossibility of correct emotional in- ing of a personal style in his playing. terpretation: for our emotion then I am told that some healthy, amfaces the task of rising to the occa- bitious students practice the violin sion of the nuance thus intellectually seven hours a day, without any

average violin student does not know he may find that he has practiced how to listen nor what to listen for. only an hour. attentive listener!

The serious violin student, eager to the violin in its case.

work, is often so pressed by the weight of outside activities or duties that he longs to escape to a hermit's existence where every second of his time will be entirely his own. Of course it would be wise that he separate them. In a musical work of assimilate his training in an unart a performer should not think bothered, unrushed, contemplative without feeling; neither should he way; for the things which are to be feel without thinking. It is the happy of lasting benefit must have time to balance of these two elements that grow within, Indeed, solitude is as provides an artistic sensation. A necessary for the development of the student should be careful not to play artist as flour is for the making of publicly a piece that he has been bread. Yet, despite the advantages of diligently studying (perhaps intel- an isolated life, I do not think a lectualizing) until convinced he has student will find it necessary to rerecaptured the enthusiasm and emo- tire from society for the purpose of tion experienced on its first reading, music study. There are times, of Though an intellectual slant is course, when the pressure of outside advantageous while practicing, it activities threatens serious work. should never lead to a lack of emo- But this situation should be firmly tion in a public performance. These met and controlled, A certain conqualities (the mental and the emo- tact with life is desirable, not only tional) do not battle each other in for normal relaxation but also as a the work of an artist; they inspire humanizing influence in the work of each other. The more we intellec- a student. The qualities, which a tualize a piece of music-find the student needs in order to vanquish proper place for accenting tones, for the cross currents of life-character, hastening or retarding tempos, and courage, and conviction - are the

spend most of his time upon his

selected. What we say with our mind, harmful physical effects. It seems to in other words, must carry the sin- me that seven hours a day is alcere conviction of our heart. If we together too much to practice any decide that a passage calls for a instrument, above all, one as exactwhispery softness, we seek the exact ing as the violin. Harmful effects may quality of that softness, and this not appear immediately, but it is selective process, carried still farther. not at all improbable that they may leads us into the realm of artistic do so later. The manner of counting selection-the selection made by our the number of practice hours is, however, subject to individuality. Leaving this question, what seems What some students consider seven most amazing among violin students hours of practice may really mean is their inability to listen. Since the only three hours of actual work. A art of music appeals to the ear, one student, for instance, may reckon would believe that the sense of hear- his practice time from the opening ing would receive at least its share of his violin case to its closing. This of thought and study. But how might easily be seven hours, Howwrong is this belief! Many students ever, if he deducts the time he has spend as much time practicing for rested, the time spent looking out their defects as for their virtues. In of the window, and the time wasted the main, I would say that the running foreign (or pet) passages.

He underestimates the amount of There may be students who can do attention that should be given to the seven hours of work without fear of sounds received by the ear. An open harm; but by substituting deep, conear leading to a closed mind is of centrated thought for actual finger small value in the process of proper work. The method in which a passage listening. In the course of his study is to be played or interpreted may be a pupil is probably advised, begged, pondered away from the instrument, or commanded to listen: when he This mental work can act as a plays out of tune; when he blurs a supplement to physical practice. Inscale; when he scratches; and so on. terpretation can be, in these intervals. The student who carries such flaws molded in the mind and later subthroughout his musical career may jected to the judgment of playing. not necessarily lack the ability to Some students may even find that correct them-he may be just an in- they can do their best work in interpretation in a quiet nook, with

It is a pity that it is impossible to acquire musical culture as easily as reading and writing; for the pleasure of diving into the depths and beauties of the score of a moster-work is as great and intense a pleasure as any in the whole range of ort.-Robert Schumann.

VIOLIN QUESTIONS Answered -By ROBERT BRAINE-

No questions will be answered in THE ETUDE-unless accompanied by the full name address of the incurrer. Only initials, or pseudonym given, will be published

(Much of the mall addressed to the Viailn Department consists of settless descriptions, phogonals and tabels of old cialins, on the basis of these, the writers of the cialina or pensions, and their calle. We reper that this is impossible. The actual cialin indication of the real maker. We stew of tabels in Viailna once detailable odd viailn indication of the real maker. We stew of tabels in Viailna once detailable odd viailn to take or said it for republic performed and the stem of the said of the said of the said of the republic of the said of the sai

The Mechanical Vibrato
A. W. G.—I am glad to hear that you have
found a mechanical vibrato which is satisfactory, that you have two of them, and that
factory, that you have two of them, and that
factory, that you have two of them, and that
factory is the factory of the factor of t they "will do the trick." Mr. Arthur W. Griggs. of Worcester, Massachusetts, who sends us this information, states that he will be giad tell any one who will write to him, where to tell any one who will write to him, whether this device may be procured. THE ETUDE has not seen it, and consequently cannot guarantee that it will work successfully

A Maggini Violin M. J. O.—l. Giovanni Paolo Maggini was sn Italian violin maker in Brescia, from 1590 to 1640. He was the best pupil of Gasparo da Salol. Many of his violins (but not all) have double purfling. The tone is broad, dark, melancholic. These violins are very scarce. A leading violin dealer once told me that he did not believe that there are more than fifty genuine Mag-gini violins in the United States. Notwith-standing the fame of these violins, they are rarely used by artists in public. I do not remember ever to have heard a Maggini used in solo playing, in public, by a resily first class solo violinist. 2. Double purfiling is occasionally met with in the violins of other msk-ers, but not often. 3. It would be only guess work to fix the value of a Maggini violin at the present time. It would probably run from two thousand to three thousand dollars, in the case of good instruments, 4, Pear tree violin pegs are rarely made at present. Ebony, boxwood, and rosewood are much preferred. I do not know when the manufacture of the

The Meditation from "Thais" R. S. T.—One of the most exquisite solo works for violin and piano is the Meditatian "Thais," by Massenet. The melody can only be described as "heavenly"; and it has achieved enormous popularity since the very day of its publication. The solo part is rather

pear tree pegs was discontinued

difficult, and it requires a good artist to to

Sicily and Ireland) 1740-1780, belonged to a member died in 1892 in Brighton. England He is said to have been a restless genius, and he life was similar to his work. Sometimes hi instruments resembled master Cremons voments made by a poor hand. His favority model was the Stradivari. His sons, Joseph. George, Louis and Edward were also violin makers. Somewhat more extended accounts of the life and career of Panormo are to be found in the works on violin makers pub-

A Valuable Teaching Aid
H. R. N.—The "Violinist's Manual" a Progressive Classification of Technical Material Etudes Solo Places and the most important chamber music works, as well as a short syn-opsis of the literature of the viola, to which Gruenberg, would be a valuable work for you It contains a vast amount of information so violin and harp; violin and organ; two violins iduosi; two violins and plane; two violins and viole; two violins and violencelle; three violins; three violina and piano: three violin and viola; three violing, three violes, and

There is also an extensive chapter on Viols Literature.

The student hunting for a piece suitable

The attacent nunting for a pace summer for playing at a concert or entertainment with find a large number in this little work. The Hints for Violinists. Is a mine of excellent information on all subjects of inferest with the violinist, and violist. It may be secured. through the publishers of THE ETTIS.

New Records for Home Music Lovers

(Continued from page 12)

organ recording. And again Carl containing two scenes from Simone Weinrich, playing on the "Prae- Boccanegra (Victor 15642), features torius" organ at the Westminster Lawrence Tibbett, Rose Bampton. Choir School, Princeton, proves him- Giovanni Martinelli and the Metroself the foremost organ player on politan Opera Chorus, and offers unrecords. His program this time in- forgettable and much to be prized cludes "Toccata and Fugue in D moments from Tibbett's great imminor," "Toccata and Fugue in F personation of the title rele of the major" and "Toccata with Two opera . . Donald Dickson, baritone. Fugues in E major", all by Bach; in his first record (Victor 2024), disand rendered with vital artistry but plays musical style, but rather un-

about which to rejoice in Victor's rich voice to good effect in selections album "Lily Pons in Song" (set M- from Gershwin's Porgy and Best 599). The soprano was never in (Victor discs 26358 59). better voice on records, and her pro- A first recording of a Carl Phillip gram is a well chosen one. Besides Emanuel Bach sonata for harpsa group of songs by Debussy, Hue, chord owes to Yella Pessl its transfer Delibes and Fauré, the set contains to discs (Victor set M-806). There

with an avoidance of undue dra- certain vocalism in his projections Admirers of Lily Pons have much Tarantella. Paul Robeson uses his

a vocal arrangement of The Blue is more than historical value in this Danube and Dell' Acqua's Villanelle, music, as Miss Pessi's delightful per-An operatic disc of unusual merits, formance testifies.

THAN EVER To Master, this New 1940 P-A 10 MaStef, IIIS ReW 1940 F-A

O Just touch akey and blow normality; you can't miss. So easy, and such
beautiful tour, Nothing to compare
with these new P-A Saxes, Clarinets,
Trumpets, and other P-A instruress assured. See your music dealer
or write direct for beautiful free
book. No obligation. Easy terms.
Greatest fine, castest with P-A. 270

P-A N-A MERICAN

OR P-A BIG. Exhaur, modas



Rebuilt Band & Orchestra Instruments

QUESTIONNAIRE still try to teach music to young children in way?
DO YOU use games that hold the child's interest and teach lesson at same DO YOU have enough ambition to try modern ideas which have proven

A MUSIC KINDERGARTEN and TOY SYMPHONY ORCHESTRA
make you financially independen
splete course by correspondence froi
most children's school, \$30,00 now. BRUCE SCHOOL, INC.

624 E. 63 St., Kansas City, Ma. Home of famous KANSAS CITY TOY SYMPHONY



THOUT PAIL to
HOLLYWOOD SCHOOL OF MODERN PIANO
"School of the Film Stars" (20th Successful Year)

(Bach, Beethoven, Brahms, Moargain prices, playable on any phonograph, Original imports cost \$1.50 to \$2.50 each—American duplicates only 50¢ and 75¢. Send for FREE catalogue containing thousands of selections. The Gramophone Shop, Bept E1, 18 E. 48th St., New York





"VIOLINS AND VIOLINISTS" Timely; interesting; authoritative. Edited by Violin Expert Single State 25c - \$2,50 for 12 in U.S.a - Poyen 85 78 E. N. DORING, 1322 Hinman Ave., Evi

LEARN "SWING" MUSIC

layers of all instruments—make your own-thet' breaks, choruses, obbligatoes, em-trations, blue notes, whole tones, etc. ELMER B. FUCHS

Brooklyn, N. Y.

INCREASE YOUR INCOME! Eastly-Substantially-Pleasantly - Take Subscriptions for THE ETUDE MUSIC MAGAZINE - Welle for posting 1712 CHESTNUT ST. PHILADELPHIA, PA

IANUARY, 1940

Getting the Meaning to the Audience

(Continued from page 24)

interpretation of any musical selec- form, for it is accomplished, and after tion which has real worth is no mean presented to the world by the sculptor achievement. Sometimes we find even it is unchanging. The painting is also our major symphony orchestras un- definite in form-each stroke of the able to get into a mood fitting the brush is exactly as the artist desired, number being performed. One cannot and when one goes back to that appropriately interpret what he does painting the stroke is there unnot feel within himself, and a great changed in position and texture and deal of interpretation depends upon a color. proper emotional set up.

tween the mood of the band or or- exactly the same each time. interpretation

Literature is recorded, set. The Some conductors call the bond be- words of the immortal writers read

chestra and their own emotions But music is more nebulous—a "contact." So often that contact is magic idea in the mind of the combroken, or does not exist. The har- poser can be only partially recorded mony of spirit in any musical organ- for other men to see, Mechanical ization does not exist automatically. symbols indicate the nature of his Oftentimes it is spontaneous, inspired, conception, but they do not express it. It can result from serious study of That is why interpretation is so indisthe works, the life of the composer, pensable to music. In no other art and from an understanding of the does the same bit of artistic producaims, sources, and spirit of the com- tion undergo so many differing renposition itself. Performers too often ditions to man's senses. All the more spend years acquiring the technical reason, then, that the original conskill and knowledge of the instrument ception should be understood. Yet the they play, and at the same time are interpretations need not be inelastic; woefully lacking in the fine art of and one cannot be too severe in judging the relative worths of separate For interpretation is an art that is interpretations. What is necessary in inseparable, especially from music. every case is that the interpreter The fact that music is such a mobile, shall be inspired musically with a liquid art makes this true. Other arts, sympathetic and artistic conception. are more definite in form; the piece full of the spirit of the composer and of sculpture is permanent in its final of the fire of interpretative genius.

Have You Youth Concerts in Your Community?

(Continued from page 4)

present time these smoothly working available as to how many chaperons committees number eight in all and have survived a season of this!) each one has clearly defined func- But the chief motivating force and tions. They are:

programs.

3. Writing program notes.

miscellaneous work

reserved)

That chaperon rule has a catch About twice a year Youth Concert

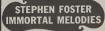
for admission)

ten charges whose attendance he just can't invite a whole symphony has made possible. (No data were

the chief volunteer in the early days 1. Soliciting advertising for the of the Youth Concerts was Dr. Stokowski who gave his services without 2. Writing and releasing publicity. fee. It was his invaluable aid, plus the cooperation of the Orchestra 4. Making and hanging posters. Association, plus the work of the 5. Planning and making and Youth committees, that made it poshanging decorations in the Academy. sible to charge admission prices low 6. Taking care of clerical and enough to make the concerts available to all persons in the age group. 7. Selling boxes (these are the When Mr. Ormandy became musical only seats in the house that are director of the Orchestra he continued the precedent, and thus 8. Enforcing the admission age without interruption the concerts Choice of there's and intignia for your must group, Write today for FRE 1940 book shoring newat designs. and the "chaperon" rule (in other have continued. Now they are as words attending to the polite much a part of the musical season 304 Bruce Avenue N. Att "bouncing" of persons not eligible as the Orchestra's more numerous concerts for adults.

in it. It does not, as you might at Dinners are held in honor of the first blush believe, allow an over age conductors. This year Dr. Stokowski person to act as the escort of merely will lead one of the concerts and his son or daughter or a young Dr. Ormandy will direct four. To friend. By no means. It stipulates the dinners are invited all active that in addition to his own ticket members of the various committees the chaperon must buy ten youth (it affords an opportunity for them tickets. Furthermore he must, when to become better acquainted), a segentering the Academy, be led by or ment of the Orchestra, and a segfollowed by or be surrounded by the ment of the Board of Directors, (You (Continued on page 66)

For Students, Schools Clubs and Fraternities!



THE greatest and most complete collection of Stephen Foster's songs, including mony of his compositions heretofore unovailable



87 Songs ---Price 25c

96 Pages

Words and music complete Ar-

ronged either as solos, duets, trios, male or mixed quartettes . . . also includes 2 piono solos.

ROBBINS MUSIC CORPORATION 799 SEVENTH AVENUE . NEW YORK

PLAY SWING PIANO

THIS AMAZING NEW EASY WAY AT HOME

SEND NO MONEY! AXEL CHRISTENSEN STUDIOS 752 Kimbali Hall,





WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS(Western) EDNA GUNNAR PETERSON

Concert Pianist-Artist Teacher 229 So. Harvard Blvd. Los Angeles, Calif.

LAZAR S. SAMOILOFF Voice teacher of famous singers From rudiments to professional engagements Beginners accepted. Special teachers' courses 610 So. Van Ness Ave., Los Angeles Cal.

uthor of "Basic Pionoforte Technique"

"One of the man Indelligent muicinouters of the scale of Teochem. Cook of Variage Artists. It under State of Teochem. Cook of Variage Artists. It under State of Teochem. Artist of Teochem. Cooking and Variage Artists. It under State of Teochem. Variage Artists. Varia ELIZABETH SIMPSON Author of "Basic Pianoforte Technique"

607 Sutter St., San Francisco; 2833 Webster St., Berkeley, Cal.

PRIVATE TEACHERS (Mid-West)

ELSA HARTHAN ARENDT Teacher of Vaice Solaist-Director 1st Congregational Church, Fine Arts Bldg., Chicago, III. (Harr. 6267) 7 So. Brainard, La Grange, III. (La Grange 2070)

NINA BOLMAR Teacher of vaice Endorsed by E. S. Samoiloff Chicago, III.

Phone: Web. 4937 ROY DAVID BROWN

Pionist and Teacher assistant and successor to Emil Liebling 612 Fine Arts Building, Chicago, Illinois

CECILE DE HORVATH

Concert Pianiste and Teacher Pupil of the noted virtueso and conductor, Ossip Gabrilowitsch 18 Fine Arts Bldg.

ELAINE DE SELLEM Mezzo-Saprano

Yauthful voices developed. Moture voices Major Teacher of Voice rican Conservatory Kimball Hall

RICHARD DE YOUNG

Teacher of Singing acher of many famous concert, radio and opera rtists. Associated teachers in languages, hor-cory, saltege, classes in operatic repertaire under ists. Associated ey, solfege, classes in operatic repertor conductor, Phone: Delaware 2338.

Chicago, III FAY EPPERSON Schaal of Whistling

Studio: S22 Fine Arts Building
110 South Michigan Chicago, 111.
Phone: Studio, Webster 2738 Home, Midway S287

MAE ELEANOR KIMBERLY

Caach-Accompanist-Pignist Studio-Room 422, Fine Arts Bldg. IIO S. Michigan Ave. Chicago, III. Fel.—Wab. 7579 Home Tel.—Gra. IS47

ARNOLD SCHULTZ Teacher of Piano
Author of the revolutionary treatise on "The Riddle of the Planists' Fingers" 622 FINE ARTS BLDG

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK Recital - Calaratura Saprano - Opera Teacher af Voice The Italian bel canto, founded an the principles of Menuel Garcie New York Tel.: GRamercy S-6392

KATE S. CHITTENDEN Pianofarte — Repertary — Appreciation THE WYOMING, 853 7th AYE., NEW YORK

OLIVER DANIEL

CLAUDE GONVIERRE

Internationally, known planist.
Formerly from Paris, Rome.
Contrist with Geraldine Farrar
Teocher of H. M. Queen Joanna of Bulgaria and
many well known artists.
Pent House Studies 1225 Park Avenue, New York
Telephone Sacramento 2-5714

MARGARET HENKE

Voice Physiologist
Teacher of Singing: Bel-Conto, Phonetics.
Overstroined, defective voices adjusted.
610 Riverside Drive
w York City EDgecombe 4-2388 New York City

ALBERTO JONAS Celebrated Spanish Piana Virtuoso Toucher of many famous planists 19 WEST 85TH ST. N. Y. C. [el. Endicott 2-2084 On Tuesdays and Wednesdays in Philadelphia, as

Piano Deportment in the Combs College of Music, 1331 S. Broad St. LaFORGE-BERUMEN STUDIOS

Voice—Piana ik LaForge-teacher of Lawrence Tibbett since 1922 1100 Park Ave., Corner 89th St., New York Tel. Atwater 9:7470

RICHARD McCLANAHAN

Representative TOBIAS MATTHAY of elessons, closs lessons in Fundament Thursday evenings, Oct. 12 to Dec. 806 Steinway Bidg., New York City

CHARLES NAEGELÉ Distinguished Pianist
Individual and class Instruction of
all grades under his personal direction.
Special previous available to wired applicants
THE AMERICAN CONSERVATORY OF MUSIC,
DRAMA & DANCE
If East with Street, New York City

Learn the ACCORDION the PERRY way
ROMEO PERRY n stoge, screen & radio for two generations, t rry nome is famous. I will teach you the right wo 4196 Park Ave. (Cor. 177th St.) Bronx, N. Y. Phone—Tremont 2-4821

FRANTZ PROSCHOWSKI Vocal Teacher

200 W. S7th St., Tel: COLumbus S-2136

STUDY MODERN POPULAR PIANO PLAYING WITH HENRY SCOTT PROFESSIONAL PREPARATION 3IS West 57th St., New York City Phone: Columbus S-6894

EDWARD E. TREUMANN

Concert Pianist-Artist-Teocher ity of Chicago Press
CHICAGO, ILL.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
New York City

Training the Hands for Definite Goals (Continued from page 17)

the minor and then the major. This ing of the cadenzas in Liszt's Lieber. includes all major and minor triads. traum, No. 3 should be known, even In connection with this work, Exer- though the piece may not be studied cise 5 may be used to try speed after The cadenza in Scott's Lotus Land slow practice. The eighth notes to where the notes form a broken see. be detached by a wrist movement ondary seventh chord-E-flat, G-flat (wrist staccato).



Strength and uniformity of touch in the scale and chord exerciseswill be found in Ex. 6, which is ex- broken chords and arpeggios-in al cellent to use as a sequence study. It the keys. In these are found all the should be played consecutively on basic material for creative work. The

9

Independent action of the fingers and exhaustive material. while the hand is held in a contracted position, as in playing Ex. 7, requires the utmost relaxation. The finger movements suggest those which are necessary in playing some passages found in Chopin and Debussy.

Controlo Heleta Har to 10 1 1 1010

To develop free action when the thumb may be sluggish in lateral movements, hold the second and third fingers of the right hand on D and E above middle C and reach the thumb from C to F passing under the fingers without turning the hand; then reach from C to G. The following exercise is very good for the thumb and it requires finger action

ge minimum

There are many exercises for the fourth and fifth fingers. The follow- grounded phrases that are definite ing, taken from a LeCouppey study, in accent and in rhythmic flow.

valuable material may be found in technic the fingers must be able the usual teaching repertoire. Weber's to act voluntarily, just like a reflex Perpetual Motion, the Rondo from action. Proper finger training should his "Sonata in C major," is full of bring out that instinctive response suggestions. MacDowell's Hexentanz in tonal quality, phrasing and accontains a few similar ones. Laval- cent which will express or carry to lee's Papillon has some that should the listener such a message or cou-

B-flat, D-flat-gives an excellent exercise for gauging distances to be reached as the hands, which are used alternately, play a position higher each time.

The essential work, however, lie each tone of the chromatic scale. fingers trained in the study of this material will easily follow the tactual image wherever it appears, either in

pure form or complex arrangement An exercise using the notes of 2 group of progressive chords is valuable in many ways. Played in each key as the pupil is taken through the scales, it will supply voluminous

Chords furnishing the material are

68 11 11 11 11 11 11 11

Each chord, played thus, will de velop all the fingers in arpeggio style.



Schumann's much loved Arabesqui has four voices carried through its first theme. All these parts change at different times, and each voice has something definite to say. Brahm has even more complexities in rhythm and phrasing. Bach speak with two, three, four or more voices simultaneously, each with clearly

From this limited survey it can be easily seen that endurance, speed agility and skill, gained through the practice to develop strength and control of the fingers, constitute If sequence exercises are needed, plano playing. To have a cultivated be known to every young piano stuception as the pianist may find in dent. The construction and the finger- the written music.

THE ETUDE

. "Music is fundamental—one of the great sources of life, health, strength and happiness."-Luther Burbank,

THE PIANO ACCORDION

Hints to Accordion Teachers

Pietro Deiro

As Told to ElVera Collins

TUSICAL STUDENTS FALL talented and music always had come HEIR to much gratuitous naturally to him, without effort. advice from many sources, When he began to teach he nat- NATIONAL EMBLEM, March (Bagley)
Charles Repper but teachers have less opportunity urally expected his students to be but teachers have less opportunity to receive suggestions or to discuss endowed with his own talent. The DOWN MAIN STREET, March (Weidt) R. E. Hildreth their problems. Some of these prob- result was that he gave them lesson lems are rather general, so we shall assignments which were far too difoffer a few hints which may prove ficult for them. This is very discourhelpful

or not a teacher should be strict and ure of perfecting a lesson. experience has been that a student student. progresses more rapidly if the Some accordion teachers have lost

to bring them out of their apathy. his students well enough to judge seven years ago. A small group of when it is advisable to criticize and selections forms the repertoire, and when not to do so. When teaching every student must go through this the timid, shrinking type of student, list, regardless of individual charthe emphasis generally should be acteristics or talent. placed on the encouraging side. .

Discipline With Popularity

will soothe even the most tem- doing exercises. peramental student. Furthermore, a When making out a music order omitted when necessary.

his students. The young man in ments of professional playing. Acquestion was a fine musician and an cordionists must remember that, excellent performer. He was very

aging to young folks, as they never The question often arises whether have the satisfaction nor the pleas-

criticize his students when the Each lesson assignment should be occasion demands. Some teachers somewhat more difficult than the contend that they can accomplish previous one but a gradual, progresmore by being lenient and by flat- sive program should be worked out tering their students. We do not and the material should be within agree with this policy. Our personal the technical possibility of the

teacher is firm and does not spare many pupils without stopping to his criticism when it is needed, analyze the reason. They have al-Many students go through their lowed their teaching methods to get musical studies with an indifferent into a rut. The fundamentals of attitude. They have the ability to music naturally remain the same. perfect their lessons, but do not put but, during the past ten years, other forth the necessary effort to develop phases of accordion instruction have their latent talents. They repeatedly made rapid strides. A veritable fall into the same errors and are wealth of diversified teaching matenegligent about properly preparing rial is now being offered by pubtheir lessons. These students need lishers of accordion music, yet we sharp criticism and strict discipline, find many teachers who continue to follow the same stereotyped teach-Naturally, a teacher must know ing program that they did six or

Technical studies can develop a student, but it will be found also that certain passages in various A group of accordion teachers re- selections form a valuable part of cently had an interesting discussion technical training. These can be on this subject, and they wondered assigned to meet the individual whether strict discipline would de- needs of each student. There never tract from a teacher's popularity. seems to be the same practice re-There need be no fear on this point, sistance when a student is working because steady progress in playing on a selection as when he is merely

teacher has a deep responsibility to it probably is easier merely to list the parents of students entrusted to the same old selections each time; him, and he should do his duty con- but we believe that it is the duty of scientiously. There is a time and teachers to take time to become acplace for encouragement and compli- quainted with new arrangements ments, but discipline should not be and compositions so their students may have the opportunity to study We had an occasion not long ago them. New technical studies are to help a young teacher discover a being published from time to time, serious flaw in his teaching method. to prepare the accordion student to It was causing him to lose many of meet the rigid technical require-

(Continued on page 63)

FOR PIANO TEACHERS ONLY

FREE: "The Student Pianist," a 36-page Book containing the 11 piano compositions listed below, every number absolutely COMPLETE, to active

TO RECEIVE THIS 36-PAGE BOOK, you must establish with us your professional status. Fill out coupon at the bottom of this ad (or mention page and issue of THI ETUDE). Enclose professional card, letterhead, or other means of identification, or refer to one or two prominent music publishers by whom you are recognized as a teacher.

NEW

11 EASY TRANSCRIPTIONS FOR PIANO

Tureful, rhythmic must by well-known American composes, including the world-famous marches, Open Directors, National Emblem, NG-G, and Down Main Street, carefully transcribed, clierd, and ingreed. As an attractive title-page does much in arousing the pupil's interest, this feature has been given careful attention, the eclitions careful mart, modern designs in attractive colors. Transcribed by MOONLIT RIPPLES, Barcarolle (Rolfe)
Walter Rolfe

OUR DIRECTOR, March (Bigelow)
Walter Jacobs NC-4 March (Bigelow) R. E. Hildreth

RURAL PICNIC, Rustic Dance (Rolfe)
Walter Rolfe CANZONETTA (Rolfe) PICKANINNIES' PICNIC (Four Little Blackberries) (O'Connor)Norman Leigh ... Walter Rolfe

WHIP AND SPUR, Galop (Allen) AUTUMN TINTS, Waltz (Rolfe) . Walter Rolfe

Walter Jacobs The regular sheet music editions are 35 cents for

... Welter Rolfe

each number, less the usual discount to Teachers. ______

WALTER JACOBS, INC.

120 Boyston St., Boston, Mass.
Please send me FREE and without any obligation whatsoever "The Student Planist" as described above.
I am enclosing [please check] [] professional caid [] letterhead to establish my status as a teacher. [Publisher references as to status may be given below if each of the tethended is not available.]

Ciry & State

THE LITT (Dalle)

Publishers who recognize me as a teacher:

WALTER JACOBS, Inc. 120 BoyIston St. BOSTON, MASS





- WRITE FOR FREE CATALOG -

ACME ACCORDION CO., Inc

Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Port or full time. No Cost ar Obligation. Write for complete details TODAY! Address:

THE ETUDE MUSIC MAGAZINE

ACME Alone in Tone MUSIC ENGRAVING "Every artist who tries an Acrne will agree with me that it is the greatest accordion achieve-ment since the plano accordion invention," Piano, Band, Orchestra and Octavo work. We pecialize in book work; also engraved titles. Send your mas, for estimate, OTTO A. C. NULSEN P. O. Box 774 124 Government Place Cincinnati, Ohio NAMES OF STREET OF STREET OF STREET

Erskine Studie, Dept. ES. Sin Fast 14th St

No 2-Master Lesson

(Continued from page 28)

The Social "Lion"

Chopin was adored by the world of society. At the home of Baron Rothschild, or of Prince Radziwill, of Count Apponyi, or of the Marchioness de Lanner, he was always surrounded by admirers. The moment he arrived the eager audience would begin asking, "Is he going to play for us?"

Chopin was very particular about his annearance Mathias used to say, "And his polished half-boots? They were the most shining I ever have seen. He had a very small foot. And he always wore a doublebreasted coat, buttoned up to the highest button, and tailored in the latest fashion. Every detail of his dress was the most finished, the most elegant that could be imagined."

Before me lies a letter from

Dear good Chopin:

"The address of the shoemaker is 19 Rue Feydeen. Tell him exactly what shape you wish the toe of your boot to be. He is accustomed to making them round. like the English boots Instruct him to make you some boots for winter with very thick soles, but light weight. I love you as much as I admire you.

Delacroix." His life might have run smoothly. perhaps, had it not been disturbed by the liaison with George Sand. By what anomaly was this being so aristocratic, refined, fragile, brought into association with that vehement woman, always inclined towards the plebeian; why was his destiny mingled with hers?

But to what purpose do we try to explain the unexplainable?

Chopin the Teacher

Mathias has described Chopin at his lessons: "I remember them so well. His, 'Very well my angel,' when grasping his hair when they went a marvel of calmness and nobility, badly. 'Keep your elbow level with a contrast to that of Liszt, which was the keyboard,' he would say, 'your extraordinary. He lifted his head hands straight, turning neither to as if inspired, raised his eyes toward make you feel and understand the in space. At other times he would masters. His words were as eloquent lean over toward the keys, or again, as his music. And yet he was a seem about to depart, like a spirit, simple person, not a litterateur, nor from his seat at the piano. sohn; he detested the paintings of him; his friend Delacroix, and he was not "Dear and illustrious Master, at all interested in the literary

movements of his period. . . ." Mademoiselle Gavard, to whom Chopin dedicated the Berceuse (and, by the way, she played this very ing to pray you to grant me a

Chopin's Nocturne, Op. 32, badly) I myself have known. She, too, was astonished that Chopin did not understand Schumann and Schubert. But Bellini he adored!

is a real prodigy of talent and genius. Can you, will you hear her? I thank you. Believe me, with all my affection, your devoted.

favor. There is a young Italian

girl, eight years old, Made-

moiselle Merli, who is blind, and

a pianist. But in my opinion she

So it will be seen that I have known several persons who knew Chopin. Often, at the home of Mathias, Prince Czartoryski was at luncheon with us an aristocrat of the most exquisite courtesy, and a friend of Chopin, When I suggested to Mathias that he ought to give a concert to make us understand the also insisted. But Mathias replied: "No one plays like Chopin, I am but a man; while Chonin is of the

Pauline Viardot, who in a few words could conjure up the very spirit of Chopin; and it was a joy to hear a delightful old man, whose mind own hope or despair." was stored with vivid and interesting recollections. Both of these latter were friends of Chopin.

the first day of March, 1836.

And the Pianist

and Berlioz. He did not care for showed toward him the greatest of this rubato must be used with the Schumann, nor even for Mendels- deference. Meyerbeer once wrote to

I regret extremely that you did not find me at home, when you did me the honor of wishing to see me. Today I am writ-

Meverbeer." Among all the many works of Chopin there is not one which, dur- was to ennoble this title. There is ing a century, has grown old. From nothing more perfect in the works magic of Chopin's playing, the prince his very first works one sees in him of this unequalled genius. These the genius emerging, developing, pages contain hitherto unheard of expanding. Here is a personality musical riches: here are tendement which is stronger than methods and and charm; grief, even to sobbing essence of the fairylike." At his home rules. Shedding light around, it caresses, heroism-in fact the whole I met also Schulhoff, who was not breaks through the limits of con- gamut of feeling. Chopin has all very interesting. Madame Dubois ventions and of worn-out technical strings to his lyre, and he has made O'Meara, very reserved. At the home theories, and, rising above them, them all sing with an intensity of of Saint-Säens I had the honor leads us a step higher into absolute emotion which is matchless. several times of meeting Madame beauty, We can apply to Chopin what of his genius, it is enough to glance

Balzac said of music: "It is a through his series of nocturnes in language a thousand times more them vibrate all the ardor of his Saint-Saëns and Viardot exchange rich than words. The other arts passionate being, all the love and all reminiscences, Marmontel, eminent impose on the mind creations which the sorrows of this heart exalted or Eugène Delacroix, the famous professor at the Paris Conservatoire, are definite; music is infinite in hers. cast down. It is his exceptional I know very well. Several times I saw Each soul can interpret music in power to express emotion which Henri Herz, the celebrated pianist, terms of its own grief or joy, its makes the music of Chopin so hu-

Again the Teacher

To return to Chopin as a professor: There was also Alkan, the great Chopin insisted on training the hand and spontanelty. but now forgotten artist, whom I in stretching, but without fatigue. had the honor of seeing and hearing He laid much stress on passing under perament of extreme nervousness. often. He adored Chopin, and I re- the thumb, in scales and arpeggios, yet one could not help loving him. gret deeply that I did not write These were to be practiced at first He knew how to restrain himself, down all that he told me of the great very slowly, and then gradually ac- but without being able to control genius. A letter from Alkan to Cho- celerated. He taught first the scales himself completely; and he drilled pin, dated 1836, runs thus: "I am with the black keys, and last of all himself every morning in conquering going to trouble you, dear Chopin, the scale of C, the most difficult. He his passions, his hatreds, his anger, for I am about to make a request desired absolute suppleness of the his love, his grief, his impeluosity. which will cost you something to arm combined with firmness of the Did he know Young's "Night grant and will also cost you some- fingers. He advised the use of the Thoughts"? Had he been inspired by thing to refuse Nevertheless I can- "Preludes" and "Exercises" of Cle- them? One could almost believe it. not resist speaking of it. It is, would menti, the "Etudes" of Cramer, the in reading some of his noctures. you be willing to play with me, with "Gradus ad Parnassum" of Clementwo pianos, at Erard's? If you do not ti, "The Well Tempered Clavichord" consent, please do not even write to of Bach, and finally some "Etudes" consent, presses to the same, of Moscheles. Occasionally, for the flat major, should be played with Alkan." There were no excuses study of sonority, he added the Fingering, he considered highly im-nuances carefully observed. portant. He did not hesitate to place the thumb on the black keys. He things went well; and his hands Chopin's attitude at the piano was broke rules of fingering, authorized all sorts of liberties, and developed master it. I would advise the folthe technic of the piano to a perfection equalling that of Liszt, if not surpassing it. He required strict names straight, turning neither to as if inspired, taked his cycs toward rhythm; He detested all mannerism and exaggerated rubato. What is the rubato of Chopin? It is a nuance of movement: there is in it anticipation and holding back, restlessness a critic after the manner of Liszt Chopin's contemporaries felt and and repose, agitation and calm. But utmost moderation, else it becomes unendurable, as if one looked into a concave or a convex mirror which

A Musical Form Glorified

short, slow piece, delicate in style elegiac or sentimental. It is to John Field that the musical art owes this form. But Mozart already had written his Eine Kleine Nachtmusik and Mendelssohn the Nocturne to "Midsummer Night's Dream." The Nacht stücke of Schumann and Des Abends of the "Fantasiastücke, On 12" are also nocturnes transposed into German! But It was Chopin who

To gain some idea of the variety man that it seems to each individual the song of his own heart. The touching beauty of his works arises from their absolute sincerity

"Chopin," said Liszt, "had a tem-

A Master Work Dissected

made; and the concert took place on "Nocturnes" of Field, and his own. any exaggeration, and with the

At first the left hand must be practiced alone. But to play it as written is not enough, if one would lowing analyses of it:

with the exception of Measure 7 and similar measures:

2013 1910 1910 1910

gives back an image deformed, 27 and 50, the two hands should first be practiced separately and slowly. portamento, and then very legato, The Nocturne was originally a 49 and 50, may be studied thus: but never forte. Measures 37, and 38.

The pedal must be used with great care. A pianist must always play clearly, and the pedal, used incorrectly or too often, blots out all outlines and all accents.

With regard to style, measures 1 and 2 should be played slowly and softly. like an improvisation. The These five notes-E-flat, F, E-flat, true theme does not begin till the D-natural, D-flat-must be brought third measure. The group of notes out, with a velvety quality of tone. in Measure 5 must be simple and without emphasis, and likewise the the expression is increasingly dragroup of seven notes in the sixth matic, and the crescendo in these measure, which should be divided three measures leads to a forte in

The trill in Measure 8 must not seem hurried. Measure 9 demands special work for tonal effects: the five notes at the beginning must be played expressively and mf; the last C of this group and the first C of the next beat must be played elastically and as if they were two notes of a triplet group, as:

The close of the measure must be played diminuendo, and with sen- mysteriously sitiveness, but with no exaggeration of feeling.

common with interpreters of Cho- longer listen. and sincere. The marks for the takes in

nuances must be followed precisely: the basses must be sustained with care: there must be a light, expressive accent on certain notes of the left hand, as in Measure 30;

From Messure 36 to Messure 39 39, and from there to a fortissimo in 43. Here the pace becomes faster. The passionate feeling reaches its climax at the reprise of the expressive theme of the Nacturne, and this, instead of being interpreted like the intimate dolce of its original statement, must be appassionata e forte. Gradually the excitement subsides at Measure 56, and we return to the melancholy of the beginning.

In the finale-Measure 63 to the end-the first five notes of the right hand must be delicately marked. with an exquisite combination of rhythm and abandon: the trill of Measure 64 must be executed without haste; and the whole must close poetically, as it breathes away

One more word of advice to performers. The first duty of a virtuoso In measures 11, 12 and 13 the bass is to impart confidence to the audishould be sustained without the help ence. An accident does not matter, of the pedal, except where the pedal if it is merely an accident. But if is marked. The passages in small through nervousness, one becomes notes, from Measure 14 up to the insecure, or shows fear of an acsection in twelve-eight rhythm, must cident, the audience also becomes be done without hurrying. The uneasy and does not listen attentiveagitato, which follows, is to be ex- ly. If the tone becomes uneven; if pressive yet with care in the nuances the lines of the melody are not which are marked. But, I would re- clear and distinct; if the listener peat, one must guard against com- does not follow the text as calmly mitting the great fault which is so as if he were reading it, he will no

pin: Do not, then, exaggerate the Remember the thought of Leofeeling; do not change the move- nardo da Vinci: "Study without enment; for these alterations will add thusiasm ruins the memory; for the nothing to expression which is true latter does not then retain what it

The Etude Music Lover's Bookshelf

(Continued from page 15)

sketches that are not biographies for which America, with its rag-time,

we learn the significance of barrel- book. house, blip, gobstick, icky, and so on. "Music for Fun"

The chapter upon "America's Mu- Author: Sigmund Spaeth sical Problem" picks up some very Pages: 257 interesting keynotes. The book pene- Price: \$2.00 trates a new world in the tone art Publishers: Whittlesey House

but rather descriptions of their jazz and swing, is partly responsible, although there are, in this century, In keeping with the very compre- inevitable harvests from the war hensive character of the book, there fields of Europe. The reader is left is a chapter upon "Jazz and Swing with the impression that Dr. Spaeth Simplified" with a glossary in which had a lot of fun from writing the

"'Patience is the passion of great hearts,' sings James Russell Lowell. Stick to it. Success in music may come to you before you know it.'

JANUARY, 1940

SAMOILOFF

SPECIAL SUMMER MASTER CLASSES

durina

JUNE and JULY for

Teachers, Singers and Beginners

at his



Bel Canto Studios & Opera Academy

610 SO, VAN NESS AVE., LOS ANGELES, CALIF.

REPERTOIRES . LANGUAGES . ACTING

Special Voice Clinics for Teachers

"Everything for the singer"

WRITE FOR CATALOG

Samoiloff Studios offiliated with the Zoel'ner Conservatory of Music. Credits given for all subjects token in our school toward degrees of Bachelor of Arts and Bachelor of Music.

NORTH PARK COLLEGE E. Clifford 49th Year

Write E. CLIFFORD TOREN, Dir. 3201 Foster Avenue, Chicago, Illinois

NORTHWESTERN

1830 Shermon Avenue Evansion, Illinois UNIVERSITY

A professional school

in a university environment

For Free Bulletins Write to

SCHOOL OF MUSIC

Excellent merchandising opportunities are to be found in Etude advertising columns

Choose SHERWOOD Because -

Thorough training, next to talent, is the most important element in the success of a musician. Sherwood provides ambitious students with highly specialized training, at moderate cost, under teachers who are also outstanding professionals.

Accredited instruction. Courses lead to certificates, diplomas, and degrees in piano, violin, cello, voice, organ, wind instruments, theory, composition, public school music, conducting, microphone technique, dramatic art.

Dormitory accommodations at moderate cost. Write for catalog. 410 S. Michigan Ave., Chicago, Ill.

Institutional Member of the National Association of Schools of Music



Making Five Finger Piano .If this procedure is correctly accomplished, it should seem as if the Technic Vital

(Continued from page 16)

is carefully transferred from the chological effects. fist to the thumb and retransferred to the remaining fingers of the hand.

19. Now try the exercise in reverse lined in this article, instead of mere-20. Once perfect equality for all five without rhythm, without shading,

nn to ff

slightest loss in finger power.

attention.

board for each hand in turn, and use of them. adagio to allegro.

Developing a Melody Touch

pushing the key we now pull it down, and studies. thereby producing a mellow, singing quality of tone, which is of exceptional value in the performance of melodies

The next exercise, in its graphically arranged steps, will aid the pupil to master this most wonderful means of obtaining tonal beauty in pianoforte playing.

1. Let the relaxed weight of the arm fall upon the thumb.

2. Transfer some of this weight to in a flat attitude on the top of the

3. Pull the key down into sound with a slow, controlled draw of this finger from its original spot on the key.

4. As the key is being pulled down, due to finger contraction, permit the wrist to lift slowly as the arm comes into action

5. Let the arm follow the hand and fingers to the initial stage of the exercise above the keys.

6. Once the exercise has been mastered, employing the thumb

arm, hand and fingers had been dropped into a tank of water and then permitted to rise out of the water into the air again without 18. Be certain at the outset of this loss of resistance. Try this the next exercise that a portion of arm time you are in swimming, to sense weight, first released on the fist, properly the physiological and psy-

The Perfect Tone Picture

By practicing in the manner outorder, that is, beginning on the ly strumming out each note of the fifth finger instead of the thumb. five finger exercise without shape, fingers has been experienced, re- and without the means of gaining peat the exercise, sounding the them, we avoid torture of our own keys and build up the tone from ears and those of our teachers also. Let us not practice incorrectly and 21. Make sure that all five fingers waste precious time but apply the maintain their proportionate above interesting points to making share of finger power, especially good tone. There is no very good reathe fourth and fifth fingers; and, son why the tones made at the piano if there is any loss of power, re- should suggest some one pounding peat the exercise until it can be on an anvil. Good sound at the piano played in its entirety without the keyboard must be controlled by our touch, if we are to make anything 22. Now give the left hand adequate we play to be beautiful. Even the anvil would produce good tone if it 23. Once both hands have mastered were tempered like a well tuned each step of this exercise, take piano. Think of the wonderful means the usual position at the key- at our finger tips, and make the best

develop the speed gradually, from To carry our picture to a perfect conclusion, let the most earnest flat finger or nonpercussive touch; doing we will actually make the five and we shall find that the particular finger exercise interesting as a single pains we have taken to master the entity and will in addition find the previous bent finger touch will stand application of it of practical and us in good stead here. Instead of musical value in the playing of pieces



In conclusion we quote an excerpt the second finger, which must be from J. S. Bach's Prelude in D major, No. 4. Of "Six Short Preludes" to exemplify what great compositions we can perform by making five finger piano technic interesting.

* * * * *

FRETTED INSTRUMENTS

Artistic Effects on the Guitar

George C. Krick

GUITARIST, HAVING AT- third finger. This produces the har-TAINED a fair amount of monic octave of the same string technical proficiency on his We will now stop the first string instrument, will find it quite enjoy- at the first fret with the first finger able and profitable to make a study of the left hand, and, with the index of the many ornamental effects pos- finger of the right hand extended sible on the guitar.

used extensively, and we will discuss third finger; which gives us the harthem first. The natural harmonics monic octave of F natural. are produced by touching the string We now are prepared to play in at the proper fret with a left hand harmonics the complete chromate finger and striking it with the scale on the first string, by stopping thumb or one of the fingers of the the string at each fret with the right hand. The string must not be proper left hand finger and using pressed down on the finger board, the right hand fingers as already inbut the finger should just touch the dicated, twelve frets or one octave string and then be quickly raised a above. This of course applies to al fraction of a second after the string strings. is plucked. To play several notes Occasionally we come across a pupils study the expression marks harmonically, the finger should be three note chord with the top note in Exercise 6 and put them accurateheld stiff and straight across the to be played as a harmonic. In this We will next deal briefly with the ly to musical use. Because by so strings exactly over the metal fret— case the notes of the chord are not between frets as in ordinary fingered by the left hand as usual fingering. To get a clear bell like the right hand index finger touches harmonic, it is advisable to pluck the top note twelve frets higher with bridge than is usual.

ics are usually indicated by the strings simultaneously, abbreviation "Ar." followed by the The glide, or glissando, is very ef-

The Harmonic Octave

with the left hand and use only the ally indicated by a curved line con-By putting this scheme into daily right, extending the index finger of necting the notes to be played hus mastered, employing the fraumo by putting the source in the same and second fingers, do it with all use we soon will have added a value this hand so that the tip comes in It is most effective when these notes contact with the first string at its are located on the same string the twelfth fret, at the same time pluck- first one being plucked, the others

touch the string at the thirteenth So called "harmonic tones" are fret and pluck it with the thumb or

the string somewhat nearer the third finger plucking it, while the thumb and second finger strike the In Spanish guitar music, harmon- remaining two notes on the inner

number of the fret over the open fective on the guitar, if executed string. For instance, if we see the properly, and it should be practiced three line E below the staff, or the extensively until mastered. It is open sixth string, topped by Ar. 12, usually indicated by a straight line this string should be touched at the between the two notes involved. twelfth fret and plucked as directed. Strike the first note and glide to the These natural harmonics can be next, keeping a firm pressure as the produced on the twelfth, ninth, sev- finger moves across the frets. in enth, fifth, fourth, and third frets, order to maintain enough string viand, beyond the end of the finger bration to sound the higher note. board, on what would be the six- without striking it again. Observe teenth and nineteenth frets. This the same rule on the descending applies to any of the six strings. It glide. If the glide ends with a grace can be readily seen that the placing note followed by the principal note, of a finger on any of the frets mentioned divides the string into cer- Glides of two or more notes are pertain sections, the resultant tones of formed in a similar manner, alwhich are based on scientific prin- though occasionally it is necessary ciples. Lack of space, however, pre- to substitute another finger, which vents us from going more deeply is done immediately after the glide has been started.

The legato is quite an important Now let us for a moment dispense be practiced religiously. It is generphase of guitar technic and should ing the string with the thumb or produced by dropping the fingers quickly and firmly on the proper taken, however, not to lift the finfrets, the notes sounding without gers off the strings, and to relax the the assistance of the right hand. In fingers just enough to cause a break descending passages it is necessary in vibration. to place all fingers needed on the Other Effects respective frets and, after striking

The nizzicato is used considerably slurred or snapped after the first minor scales is strongly recomnote of the group has been plucked. mended, until the right hand accus-When a chord accompanies the toms itself to this position. The vibrato is employed to prolong

the chord are played together with the tones. Since the string vibrathe first grace note and the follow- tions of the guitar are of comparaing grace and principal notes are tively short duration, the vibrato should be practiced and used exten-To get a staccato effect, strike the sively. To execute it properly, press note or chord and immediately drop the string firmly with the tip of the the fingers of the right hand back finger and sway the hand back and on the strings to stop the vibration forth, keeping it relaxed and the and muffle the tone. When playing thumb exerting only a slight presfive or six string chords it is advis- sure against the neck of the instruable to use the palm of the right ment. When using the vibrato on hand, when this staccato effect is double notes or chords it is advisthe siaccato when playing chords, neck. It is important that the tip of one that is most effective on the the finger be kept in the same place plectrum guitar, is to release the during the time of the vibrato-if pressure of the left hand fingers for moved sideways it will cause a devia moment after the chord is struck ation from the correct pitch and a with the plectrum. Care should be "blue" note will result.

Musical Triumphs in Motion Pictures

(Continued from page 13)

others are snapped quickly in suc- in modern Spanish compositions, found that through the film the a natural, believable setting for opcession. This so called slur and snap and its use in the proper place adds story tempo could be enlivened for era arias, "Here's To Romance" employed in legato is used also to variety to one's technic. To execute the new generation. In the stage brought the magnificent voice of play grace notes. If the grace note it, lay the outer edge of the right operetta, it was necessary to inter- Nino Martini to the movie public is below the principal note, it is hand along and over the bridge, rupt the plot action while the char- Also in this picture appeared the played in the usual manner and the covering a small section of the acters faced front and sang: in the late Madame Schumann-Heink. principal note slurred; if above, the strings at the same time, then strike movies, the singing could be done singing Brahms' Craile Song-an principal note is snapped after the strings with the tip joint of the while the action was proceeding, example of the great service the striking the grace note. If there is thumb, being sure that the hand is and the two reënforced each other. films do in permanently recording entirely relaxed. To get satisfactory From "Naughty Marietta" was shown great musical personalities. A month including the principal note, are results, the practice of major and the scene at the ball where Miss later Lily Pons made her screen dé-MacDonald and Mr. Eddy sing Ah, but in RKO's picture "I Dream Too Sweet Mystery of Life on the stair- Much", in which she sang the Bell to the footlights.

All this time recordings were still lightful Jockey on a Carousel. being made on wax discs, and syn- On April 30, 1936, Universal gave chronized with the film. Then it was "Showboat" to the world. Since the found that for large halls the sound- beginning of musical pictures there track is preferable to the wax discs. had been much interest in using the Movietone had used however in folk music of America One of the 1928, the film soundtrack to make greatest examples of musical Ameran interesting "musical", "Hearts in icana, "Show Boat" continues to hold Dixie" with an all colored cast, its place as one of the foremost mu-Eventually disc recording was aban- sical films of all time. Its music, doned in December, 1933, but the written by Jerome Kern, and infilm-sound process was not fully per- spired by Negro spirituals and folk desired. Another way of producing able to keep the thumb clear of the fected and its advantages demon-

strated until the Twentieth Century Fox' picture. "Here's To Romance" was released on August 27, 1935.

Sten by Step the Show Advances

Following the formula set by "One Night Of Love", that is, of providing case, instead of having to trot down Song from "Lakmé", Caro Nome from "Piroletto" and Jerome Kerns' de-

(Continued on page 65)

Why Not a Mothers' Study Group?

book was different, reflecting but all had to be prepared, as we

of the individual child. VIII. Instruments -- both "rhythm" assignment:

the first note of the group, the

a group of two or more, all the notes.

principal notes, the lower notes of

slurred or snapped.

and those of definite pitch. IX. Preparation for piano - "Fin-

ger Plays"; duets with mother (one or two notes for child) X. The child at the piano. Survey of much material. Demonstra-

tions by my pre-school pupils. Some of these ladies, I think, had entered the group with the idea that "teacher" would do all the work. But they soon found that they were mistaken. I was determined that they should have "value received" and should leave the last class meeting with a great deal more knowledge and skill than they brought to the first one. There were a few who, at the beginning of the course, wondered if it were not going to take various home conditions. too much time from bridge; but, before the classes were over, they were periment, I'm sure that they can asking for (and getting) a great add innovations and original ideas. deal of extra time. They all really If a gay informal atmosphere perseemed to enjoy getting "back to vades such group meetings, any

was called on under each heading, from her.

the personality and interests drew names from a basket to decide who was "it." Here is a typical

1. Briefly review two books, discussing each from the standpoint of musical content, word content, practicability, eye appeal, and so on.

2. Select a partner who represents your child and teach her an "activity song."

3. Sing three songs of any type without music or piano accompaniment

4. Of three songs to be chosen by the instructor, which is the most suitable for transferring to an instrument? Why?

The performance of the assignments naturally brought about much discussion, criticism, and light on

Should other teachers try this exschool" and having some home work teacher who has not children of her own will not only profit financially, Typed assignments were handed but will learn just about as much out at each lesson. Only one mother from mothers, as mothers learn

THE CURTIS INSTITUTE OF MUSIC RANDALL THOMPSON, Director

Rittenhouse Square Philadelphia Pennsylvania

MAJOR COURSES

Singing Oboe Piano Clarinet Organ Bassoon Harp Horn Violin Trumpet Viola Trombone Violoncello Tuba Double Bass Percussion Flute Conductina

Composition SUPPLEMENTARY COURSES

Solfèae Piono Vocal Repertoire Harmony; Counterpoint Chamber Music Diction Orchestration Woodwind Ensemble Choral Singing History, Literature of Music Orchestra Opera Eurhythmics Recorder Languages Music Criticism

Auditions in April for enrolment September 1940

Catalogue on request (Inquiries should be addressed to the Secretary of Admissions)

Mext Month

A "Number" of Surprises Our Friends who ore surprised and we hope delighted, with THE ETUDE for Jonuary, remodeled in spirit with the new day in musical and world offolis, may look forward to manifyle rescenado of interest in each size for 1940. Mention of coming features



ZO ELLIOTT

A SONG THAT MADE THREE MILLION DOLLARS

Zo Elliott, composer of There's a Long, Long Trail, a song of the Great War, that had nothing to do with military matters, tells the unusual story of this very popular piece.

DISCOVERING THE RICHES OF OLD MUSIC

Wanda Landowska, whose art woold the musical world back to her romantic instrument, tells how she has been un-covering Harpsichord music written some two centuries ago and making these pieces current "hits."

THE HARPIST

AND HIS PROBLEMS Marcel Grandjany, famous French harpist, who is now on the faculty of the Julliard School of Music, presents fresh aspects of Harp Playing which will interest all musical readers.

A MASTER LESSON FROM ROSENTHAL

One of the most hulliant and colorful of the Mazurkas of Chopin—the famous op, 24, No. 4, in B-flat—is analyzed an advantage of the performance, for the following of the following the

plus . . .

The usual delightful music sec-tion with a variety of new and standard selections for all music

The Making of a Name

(Continued from page 6)

always with the public.

When Growth Is Slow

had, it seemed to me, very great po- by force. tentialities. He was filling small enuntil he began to receive seven hun- makes the chagrin worse. dred and fifty dollars a concert, paid of all artists. But it has taken this.

"During the course of a year I wholly without control or judgment, Evans produced real results. so that his technic is so unstable that no manager would consent to engage him. Another young artist

been repeating this with every con- New York City is possible. Thus, now cert since. He has had little adver- and then, a career is launched magtising. He was his own best adver- nificently. The expense of a New tisement. Now the strange thing is York recital, with advertising, hall that on that momentous night, rent, tickets and so on, may run from when it was evident to the audience seven hundred and fifty to fifteen that he "had everything," the critics hundred dollars. The manager enwere very cool. The final decision is deavors to have present as many of the 'necessary' as possible, critics, managers, influential music workers. Unless the artist is really in the top "On the contrary, the build up of class, all of this money may be other artists is often aggravatingly wasted. You cannot force a success. slow. Once I became interested in a I do not believe in throwing money very young and brilliant artist who around in attempting the impossible

"As for the wiles and influences of gagements, at very small fees, when the press agent, the publicity man, mans, whisked around all over the I sent for him. Obviously he 'had they are worthless unless there is everything'-voice, presence, intelli- real worth behind them. The press gence, musical feeling, and a per- agent may toot the artist as another sonal charm that was inimitable. angel Gabriel with his trumpet; but, Slowly he was built up and 'sold' unless the ability is there, this only

"The best press agent is the one This was expanded to the radio and who tells the truth, tells it intellithe moving picture field and he is gently and attractively. He should now one of the best and most highly have one thing in mind, and that is the continuous, year in and year out, ten years of hard work, by both ar- success. To interest the manager the tist and manager, to accomplish artist must be able to make good. season after season.

"Many of the most successful arhear hundreds of applicants, and tists are those who built up their possibly pick ten who seem worthy careers slowly. Such an artist is of the effort of being 'built up' into Dalles Frantz, who with no foreign 'names,' Each one of these must be flair, but a splendid training at the studied with minute care and a reg- University of Michigan, under Guy ular program laid out to make their Maier, made astounding successes technic, their repertory, their mu- wherever he appeared. But he sicianship, their personality, all worked for years with small audithoroughly professional. One young- ences, before his ability and the ster may be emotionally great, but clever management of Lawrence

Public and Personalities

"The American public loves to sionary of culture. He works up may have controlled emotion to the know about the individual and his the local interest and the cliters may nave constitute smooth to the extent that the performances are private personal affairs, as distinct through a campaign to raise while extent that the periodiances are personal analys, as distinct through a campaign to rate cold, the 'artist' is gawky. They from his stage life, Most artists look they can afford to pay for a series have to be surface as of the see approximate about the private lives hung out like a office and seeks the best arists he upon this as sordid and hate to have Then he returns to his New York general culture, their musicianship, wash on the line. It is often like can obtain for his city, knowled general culture, units must make good their stage deportment. Then they pulling hen's teeth to get this mate- that these artists must make good Lear sake cepturiness. The same properties are sale of the artist. Blame of he cannot promote a series the have to nave advice on deposition, the body of the state of the state of the cannot promote a series clothes, and many other things, as the public. Once in a while a twist following year. This seems to me a well as their approach to the public, of public affairs comes along that very healthy and progressive step. may either make or wreck a per- "People imagine that managen "When the artist is 'ready' there perfence of Marion Anderson, the not make it from managing. The arsonal career. The Washington ex- make fortunes. If they do, they do "When the artist is ready there persence of marion Aliderson, the are two means of introducing her great colored contralto, which gave tists have the yachts flying marion." are two means of merotucing net great content contents, which gave the yachts, flying me to the public. If she is of one type her an opportunity to sing for a chines and country mansions. The to the public. It sine is of one type that an opportunity to sing for a chines and country mansions she proceeds through a few years of multitude before the Lincoln Memanager has only a commission she proceeds through a few years of maintaine before the Lincoln Mesinging at concerts, working up to morial, was, of course, of great publicity walks and manager has only a commission upon the artists' earnings. There are singing at concerts, working up to mornal, was, or course, or great pub-a début at a recital, or an appear- licity value, and was well handled no accurate figures as to the gross a debut at a rectual, or an appearance with an orchestra, in New by S. Hurok, her manager. Someance with an orenessra, in New by S. Manue, the manager. Some-York. The New York debut is indis-times artists, by thoughtless remarks but it is only a small amount, con-York. The New York Grows is must pensable, as the public throughout of a spliteful nature, kill the pubpensable, as the public uniquenous of a special instance, and the public the country watches New York. They licity that has taken years to build America, through its orchestras. the country wateries new 10th. They make the up. Two great artists have, in recent usually give first preference to 'what up. Two great artists have, in recent concerts, community series, and oes in the great city.

"Occasionally one encounters an they have lost thousands of dollars."

"Occasionally one encounters and they have lost thousands of dollars."

"Great advance musically. Another and the state of the stat years, so offended the public that they have bet thousands and phonograph, is making they have bet thousands "Occasionally one encounters an they have nost chousands of dollars, artist of the opposite type, who is so. So much for an uncontrollable argeneration ought to have a truly

"A famous singer, once under management, was engaged to sing a rough Pennsylvania mining tree When she arrived in the early more ing a cold rain swept the dream railroad platform. The enthusians Mayor was there with the public and a brass band to greet the prime donna. The tired and worn prime donna, half awake, stepped upon the platform and sald, 'Great guns, who does my manager send me to a God forsaken town ilke this?' Naturally she was anything but a success i that 'God-forsaken' town, which she might have inspired with her music Managers, who are supposed to be callous to such incidents, must contend with them all too frequently They have in their hearts a pity for the artist who is compelled to lin map. Do you wonder that when manager considers a new artist he makes health one of the first conslderations. Only a strong person strong in nerves, digestion, mustle and aplritual patience, can stand the terrific strain. No wonder they become irritated and do seemingly eccentric things. The ideal artist is an angel. Unfortunately they cannot

"Many people object to the methods of publicity we employ here to make artists. We are still a pioner country in arts. We shall not be upon the right artistic road until we put music first. In Europe they announce a recital of Brahms in big type and the singer in small type. Here they listen to the artist and the masters take a second place.

And So We Grow

"There is a system now, known as the Community System. It is a way of arranging for concerts without 'names.' The concert promoter goes

musical America."

structure of the melody. fined form Where Genius Buds

impossible to touch on them in an self in musical lit 1939. An adequate article of this length. The very fact Geniuses were this film appeared that they are so far-reaching as to and perhaps the February 1939.

whereas the study material and lit- nical studies and to rehearsing old

Hints to According Teachers

(Continued from page 57)

And Finally

new study material.

neglect their own playing when they way. attention should be given to tech- the teacher.

erature for other instruments have repertoires as well as to preparing been in the process of assembly for new ones. There is no such thing as countless years, the publication of standing still in music. We go forthe greater part of accordion lit- ward when we practice and backerature has been crowded into a ward when we do not, Students like brief ten years. Much progress has to hold their teachers up as models been made and much more will be or ideals. They receive inspiration made, so teachers should be alert to from teachers and naturally are disappointed when a teacher neglects his playing until his repertoire is reduced to a limited group of Our last word to accordion teach- hackneyed selections which he fumers is to ask why so many of them bles instead of playing in a masterly

have begun to teach. We realize that A teacher should play in public the teaching profession is an exact- frequently. Such appearances coming one, and that a conscientious pel the necessary rehearsals and are teacher must necessarily devote a valuable means of indirect advermost of his time and attention to tising. Do we hear teachers protestpromoting his students; but this ex- ing that they are too busy to do cuse is not adequate. No schedule this? Then we refer them to the should be so crowded that it does advice they give their students when not permit some time for the teacher an excuse for not practicing is given. to devote to his own practice. Daily The same advice will aptly apply to

Pietro Deiro will answer questions about occordion playing. Letters should be iddressed to him in care of THE ETUDE, 1712 Chestnut St., Philadelphia, Po.

Practical Hints in Melody Writing (Continued from page 27)

tion in the lower parts.

consideration at the outset, as it of the quality of the second one. viol and bass viol.)

12. They have an accompaniting, seemingly independent of the applied in the former. melody itself, in a complementary an undeniable influence on the

All these factors must be carefully a similar list, equally varied, can be compiled for a tune of a different

phrasing and dynamics; which, makes the list a formidable one. In though often stereotyped, are point of fact, students in melody capable of much variety in detail. writing are trained in the observa-10. Their cadences are well de- tion of most of the principles and fined, with effective rhythmic mo- would have little difficulty in applying them toward improving, let us 11. They have a smooth and say the first of the three tunes here somewhat melodic bass, often of given, assuming that it were worth important contrapuntal value, a improving. What is more, with the factor which cannot but affect the proper guidance students can and melody itself, when taken into do turn out in profusion, melodies

should be. (History again tells us But what is more strongly emphathat the minuet was first per- sized here is that the important formed by two instruments-the difference in quality between the second and third tune lies in the fact that a definite purpose motiment which, along with the bass, vated the creation of the latter, as moves in a simple rhythmic set- indicated in its title. This was not

It goes without saying that, if it style; another factor which has is possible to learn what makes any tune good, it is no less possible to learn what makes a tune specifically a minuet, or anything else the comconsidered before an effective min- poser may want to write. There reuet tune can be written. Moreover, mains simply the task of examining the literature of perfection, before the would be meners would risk a character, be it a hunting song, noc- this literature is oduction of a Gilturne, waltz, or any other well de- course, it is pos/peretta. Producers work done by sihis wealth of madents often feel t time, but Geoffrey gation the teache:omise of a release Regarding those principles which with proper guidas the first to: atapply to all melody writing, whether of writing melodSavoy classics. "The of a broad or specific nature, it is of principles one its American play

apply to melody writing in general, them geniuses. Have Music", also

THILLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, President

JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, Director

Inly 8 to August 16, 1940

Accredited music courses leading to diplomas, teacher's certificate, and Bachelor of Science and Master of Science degrees. Instrumental and vocal instruction for beginning and advanced students, repertoire classes, methods and materials, public school music, theory, composition, and musicology. Department for high school students.

Special one-week Forum Courses in all phases of music education.

Catalog on request

120 Claremont Avenue

Room 122

New York, N. Y.



SECOND SEMESTER

Opens January 26

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland) ted with a first class Liberal Arts College and fire year courses leading to degrees. Faculty tist Teachers. Eighth Annual Bach Festival, 8 and 9, 1949. Send for estalogue or informs ion to: ALBERT RIEMENSCHNEIDER, Deen, Beren, Ohlo

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certifi-cate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

W. ST. CLARE MINTIRN Directo

The Clebeland Institute of Quair

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Oblo-



LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN Carl J. Waterman Dean Course in piano, voice, violin, 'celle, organ, theory, public school music and choir directing leading to Bachelor and Master degrees

AMERICAN CONSERVATORY OF MUSIC-CHICAGO Offers courses in all branches of music and dramatic art

Faculty of 135 artist teachers

Member of National Association of Schools of Music

Send for a free catalog - Address: John R, Hattisack, President, 576 Kimball Building, Chicago

Make THE ETUDE Your Marketing Place. Etude Advertisers Open the Doors to Real Opportunities

Hail, The Bagpipes!

A Scotchman had met with an accident, by which his breast-bone had been forced inward to such an extent that his breathing was impeded, and his death in consequence quite imminent. Nothing could be done for him. and he was told so. Just at that moment an itinerant Highlander commenced to play the bagpipes in the street below. The patient begged, as a dying request, that the player might be brought up to his bedside, that the last sound in his ears should be the pibroch of his clan. The doctors consenting, the minstrel was brought into the ward, and blew for all he was worth, the pipes skirling and screaming. The dying man gave such a tremendous sigh that the effort expanded his chest, putting the breastbone back to its normal state. Doctors and nurses were all delighted, and congratulated the man on his marvelous recovery. They then turned to the other patients. They were all dead.

The Etude Historical Musical Portrait Series

This series, which began in February, 1932, has included to date a total of 4180 celebrities. It will be continued alphabetically until the entire history of music is adequately covered.

An Alphabetical Serial Collection of The World's Best Known Musicians Etude renders desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Pak-lisher's Notes section at this issue.













superh music.

camera an operetta written for the

stage. It was released by Metro-

Goldwyn-Mayer in September, 1937.

This picture, featuring Jeanette

MacDonald and Allan Jones, brought

many of the old favorite songs to the

screen; but it demonstrated that, in

general, adaptation of stage material

is not so successful as material writ-

ten especially for movie production.

The important contribution of this

picture was not in the revival of the

old music but in the technic used in

presenting an original number writ-

ten for the picture, the Donkey

Serenade: This sequence, which was

shown during the program of "Mu-

sical Adventures", revealed what

had been done in linking film action

with song, to give a new unified piece

of art. As Mr. Jones sings the naïve

song, the clopping of the mules' feet

the rattle of the carriage wheels, the

very motion of the carriage and of

the horseback rider, are so geared to

the music, that the rhythm becomes

irresistible and the audience itself

begins to bob heads in time with it.

And Stokowski Serves

"100 Men and a Girl", from Uni-

the personalities of Leopold Sto-

kowski and Deanna Durbin to the

portant contributions. In this pic-

recording the music through one

microphone, on one sound track,



































great colored conf her an opportuni multitude before morial, was, of cou licity value, and by S. Hurok, her times artists, by th of a spiteful nati licity that has tal up. Two great arti: years, so offended Albert Wolf they have lost tho So much for an 1 100

tistic temperament Ptd. cond., Metro, One





Musical Triumphs in Men and a Girl'." Motion Pictures (Continued from page 61)

songs, not only gained widespread popularity through the movie but also became accepted as native American music. For the program, dering on phantasy as a visual ac- twenty-five cents. "Musical Adventures", Mr. De Bra companiment to the playing of the In those early years when "The selected the sequence in "Show Boat" in which Paul Robeson sings Ol' Man River, thus showing the progress in sound mechanism which made it possible for the voice to be

thrillingly reproduced, and the great possibilities which lie in the combination of superb photography and The "Firefly" of Rudolf Friml represented another endeavor to present through the realistic medium of the

AN IMPORTANT REQUEST

Readers of THE ETUDE: Would you like to see a full length film patterned on this Musical Adventures program to be available for music conventions, clubs and educational showings? What pictures would you like included in this film? What new trends in movie music do you hope to find in tomorrow's pictures? Looking to you as the discriminating musical audience of America, the motion picture industry solicits your opinion. Write us your suggestions. Your letters will help to determine the future course of musical movies.

You will have, by writing, a definite voice in improving music in the movies. Your answer, after consideration by THE ETUDE, will be put in the hands of those who are the determining factors in the moving picture field.

versal in September, 1937, brought learned to walk. When the photoplay ended and the lights came on, they sat motionless; they did not screen, and also made two other im- clap; tears were in their eyes, but their faces were radiant. They had ture the first use was made of "mul- met Beethoven in person.".

tiple channel recording." Instead of The Inevitable Savoyards It was necessary that musical films many microphones, placed in the be firmly established in popularity, different sections of the orchestra. and that technical processes be picked up the sound; and the re- brought close to perfection, before sulting sound tracks were later the copyright owners would risk a blended on a single track on the motion picture production of a Gilfilm. Thus when Mr. Stokowski bert & Sullivan operetta. Producers worked with these sound tracks to had been eyeing this wealth of maproduce the finished effect, it was as terial for a long time, but Geoffrey if he were mixing music on a sound Toye, with the promise of a release palette. Also in this picture music by Universal, was the first to atgave social motive to a photoplay. tempt one of the Savoy classics. "The The problems of a group of unem- Mikado" began its American play ployed musicians were solved by a dates on June 1, 1939. An adequate girl who succeeded in getting a great article describing this film appeared conductor to sponsor them. As Mr. in The ETUDE for February 1939.

De Bra said, "Art has been tied "They Shall Have Music", also minds."-Edward Robinson.

directly to the art of living in '100 described in The ETUDE for October, features Jascha Heifetz and was re-Made in France, "The Life and leased by United Artists on July 25, Loves of Beethoven", featuring Harry 1939. Again, the movies made it pos-Baur, was imported in 1937 by World sible for the music of a famous vir-Pictures for American showing tuoso, formerly enjoyed only by There were in this European film those who could buy concert seats, important developments in technic, to be brought within the reach of one of them being film action bor- every theater goer who can pay his

symphonies. The Beethoven picture Jazz Singer" and "Viennese Nights" also showed forcefully the oppor- first appeared, musical pictures were tunities which lie in store for bring- looked upon primarily as a novelty. ing to life the musical geniuses of There was a feeling that this was a fad which would soon be replaced "I took this picture, when it was in the public's fancy by some other first released, to the Juilliard School innovation. Any possibility of their of Music to show it to the students", ever reaching a high point of recordrelated Mr. De Bra. "Most of them, ing perfection was viewed with from four to sixteen years of age, gloomy skepticism by the critics. had begun to play the piano as they That production genius has triumphed in spite of this early opposition is proof of the perseverance of the motion picture industry in working through all its devious channels and vast resources to give the greatest entertainment value to the American public. The major problem has been, of course, the perfection of sound mechanism and improved films through engineering research and experiment.

The extent to which music is now being used dramatically is shown in an interesting way in the current Warner Brothers picture, "Elizabeth and Essex", the last film on the program. In the original version, the execution of Essex was photographed in all its gruesome detail, with background music written especially for it. Before the picture was released it was realized that the music conveved the action as well as the picture did, without causing revulsion in the audience. Therefore the conclusion of the execution was cut, and Elizabeth is shown, sitting alone with her grief, while the music visualizes the unhappy scene at the

execution block

More musical pictures are on the way. Soon to be released from M-G-M is "Balalaika" with Nelson Eddy. From Universal comes the new Deanna Durbin film, "First Love", and from Paramount, "The Great Victor Herbert." Twentieth-Century Fox is preparing a biography of Stephen Foster in its "Swanee River." At the conclusion of the program, Mrs. Harold Vincent Milligan, president of Musical Adventures, expressed the reaction of the entire audience by saying, "Certainly this has been thrilling. Only when we have seen this progress step by step, can we fully appreciate the extent to which the motion picture has equipped itself to give us new mu-'sical experiences."

* * * * *

"It is time that Wagner, Strauss and Debussy-who fostered a false ideal and thereby helped deflect the current of music into a stagnant pool-were put aside as childish things no longer fit to tutor mature

CHICAGO

THE SCHOOL OF

Music

offers accredited caurses in Plana, Vaice Violin, Organ, Public School Music Harmony, and Orchestral Instruments Confers Degrees of B. M., Ph. B., and

Distinguished faculty including ARTHUR C. BECKER SPRCEL TARNOWSKY MME. MARIA KURENKO RICHARD CZERWONKY WALTER KNUPFER SAMUEL A. LIEBERSON

The Dept. of Drama offers a 3-year Course Address Registrar for Bulletin DePAUL UNIVERSITY Room 401, 64 E. Lake Street, Chicago, Ill.

1867-Seventy-Third Year-1939

Chicago Musical College

RUDOLPH GANZ, President

Member of the North Central Association of Colleges and Secondary Schools: Institutional member of the National Association of Schaols of

A Professional school of music conferring occredited Bochelor and Moster of Music Degrees with major in Piono, Voice, Violin, 'Cella, Orgon, Orchestrol Instruments, Musicolagy, Campositian or Music Education.

Faculty of internationally and nationally fomous ortist teachers

Preparatary School for Children. Second Semester Opens February 5th CHICAGO MUSICAL COLLEGE

R. A. Elmquist. Business Manager 64 East Van Buren St., Chicago, Illinois

SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN Camplete curriculo leading to degrees in oll branches of Music. Foculty of distin-guished artist teochers. Concerts and May Festival by ward's greatest artists and organizations in Hill Auditarium seoting 5.000. Chorus af 350; student symphony orchestros, glee clubs, bands, etc. Recitals each week an \$75,000 argon.

> Second Semester begins February 12th CHARLES A. SINK, President Box 1004, Ann Arbor, Michigan

DETROIT INSTITUTE OF MUSICAL ART

DR. FRANCIS L. YORK, Chairman DR. EDWARD B. MANVILLE, President Member of the National Association of Music Schools, unded 1897. All branches of Music and Dramatic Ari hool of Sarred Music. Faculty of 70 artists. Accredited achers' Certificates, Diplomas and Degrees. Trachers Certificates, Business Manager 52 Putaam, Detroit, Mich.

OBERLIN Conservatory

Creating a Character in Opera

(Continued from page 9)

Penetrating a Personality

the task of creating a character so they sang them. He says: that it will ultimately reflect living reality and authoritative tradition? Let us use my beloved Hans Sachs as an example. It would be an extremely unwise thing to sit down with a score of "Die Meistersinger" and sing off the notes. "But," you ask, "am I not going to learn those notes?" Yes, you are; but the difference between learning to know Hans Sachs and learning to sing the notes of his part, marks the entire difference between artistry and colorless dilettanteism.

The first thing to decide, in One must learn Hans Sachs as approaching any character, is one would a dramatic play, without whether he is historical or imag- music, to make the lines and the inary. On this your entire interpre- character come alive. Such pretation will depend. Obviously, Hans liminary studies are necessary, be-Sachs was historical-a real human fore the musical score is touched, if being. The next step, then, is to find the character-any character!-is out all about him-his life, his to live as a person and not merely times, what he did, how he looked, as a rôle that has been coached. what his age stood for, who were The study of the score itself is a his contemporaries, the relation in never-ending task! To know the which he stood to his contempo- notes means very little. Each time raries. Hans Sachs involves a one sings them, one must strive to complete knowledge of the Master- penetrate them more deeply, to singers, whose art he himself per- clarify them more completely, to fected. In this particular case, a full build a well rounded, living world documentation lies easily at hand. with Hans Sachs as its center. Hans A complete statement of the Mas- Sachs has been selected because I tersinger's contests and rules is to have lived with him and loved him be found in Wagner's own libretto: well for many years. But the method indeed, the text of "Die Meister- of approach is the same for any singer" is used in many college character, historical or imaginary; literature courses as the most au- and no character can be made to thentic textbook on this period. If, live without it. That is part of the however, the explanation of "mas- work of tradition. tersinging" were not so accessible. the conscientious student of Hans Sachs would simply have to go to some library and dig out the facts teacher is competent to build a

Spiritual Unity with the Authors

background is in good order, the stu- of what must be done. This depends

may be more fruitful. Obviously the Wagner says expressly that the young lady, who knew nothing of singer must learn to speak beauti-King Henry, lacked the first percep- fully and correctly. At once, a new tion of tradition, no matter how field of work opens itself before the much hard work she put into her student. He must speak well, learn to enunciate, rub off all roughness and self-consciousness in articulating. Further, Wagner required his How should the singer approach singers to recite their lines before

> "In my opera there exists no difference between so-called 'declaimed' and 'sung' phrases. On the contrary, my declamation is equivalent to song; my song, to declamation; and the definite cessation of 'song', followed by the customary entrance of 'recitative,' with the conventional differentiation of two varied styles of singing, has no place in my art."

Is there Sex in Teaching?

Many have asked whether a man woman's voice, and vice versa. There can be no objection to either condiorchestra and a whole board of diranged in value from five cents to When the historical and period the pupil a complete understanding done piecemeal.)

he may be doing; and he must teach the baritone-and all deep voices. his pupil to be his own critic and should watch with care. That is the dividualized matter.

special problems that present them- discover the fact until late in his selves to any one category of voice career. It often happens that a barialone. Neither is there any special tone (or alto) has one or two high method of singing; there are only notes that may even be higher than good and bad singing! The good way the normal tenor (or soprano) is built upon the old bel canto style, range. But that does not make him exploring every tone of the voice, a tenor. The lowest pitched Wagplacing it well, and developing the nerian tenor aria is the Spring Song tones by faithful scales and exer- from "Die Walkure"; but a barltone cises. There is no equal to the old even one with a few high tones in grand scale, where each tone is sung his voice, feels uncomfortable when slowly on a full breath, to probe he attempts to sing it. The state of the full possibilities of the voice. being a baritone or a tenor is never After this preliminary practicing, determined by the presence of one which should be gone through every or two high notes; it depends solely day, there can be no set routine. upon the natural color or timbre of Each singer must work at his special the voice, and the feeling of ease difficulties. One may need to develop and comfort while singing. Many a longer breath, while another has excellent voices have been ruined by to learn to avoid slurring up to his the mistaken attempt to convert a tones. The individual needs make single high note into a different their own practice rules.

Wagner and the Voice

It is a great mistake to accept the plete "show" of grand opera makes frequently heard dictum that "Wag- that form seem more glamorous. On ner spoils the voice." Wagner does the other hand, the very absence of not "spoil" a voice-provided that the this "show" in concert work makes voice is fundamentally suited to it harder to cover over one's short-Wagnerian singing. That is to say, comings. But the question of "glamit must be a voice of natural volume our" or "difficulty" should not enter and power. Wagner requires a great into the calculations of the serious deal of forte singing because of the student. His mission is to work-a'l importance of the orchestra. But his life-in order to penetrate the the well trained, well used voice can meaning of the music he sings, the sing forte as readily as piano. If a texts he delivers, and the characters voice is not equal to Wagner (for he portrays. In this sense, the ultireasons other than those of natural mate goal of achievement becomes range, power, or other essentials), it equaled in importance by the study is not being correctly used; and a itself. Study, in other words, be-

"ruined," even by doing folk songs. And it remains the most gratifying There is one thing, however, that perhaps, of all.

adviser, so that he can hear himself question of range. There are cases and help himself when "lesson time" of prominent singers who have beis over. How he brings this about come tenors after having been baridepends upon the individual grasp tones. This does not mean that of his students. That is why vocal every baritone can do the same teaching must remain a highly in- What it does mean is that, in the first case, the singer really was a As to range of voice, there are no tenor all along, and that he did not

register range. As to the concert or the opera, it is undoubtedly true that the comvoice so misused will ultimately be comes a fine art in its own right.

Have You Youth Concerts in Your Community? (Continued from page 55)

tion, provided the teacher can give rectors at one time, and so it is ten.

At these banquets the keynote of in the spring, for the purpose of dent must look next to the librettist upon the pupil's receptivity as much the entertainment is Fun. Last year selecting persons to appear at and the composer for their personal as on the teacher's explanations. If there was cross-sectioned for the soloists in the following season's and the composer for their personal as on the character to a man teacher has an intelligent guests' amusement a typical Friday concerts. This year the judges must be studied. Wagner, himself, gives woman pupil, who understands exdetailed directions for the singing actly what he means, and acts upon were seen the placid knitter, the one, for there were over a hundred detailed directions for the singuing acts, what it, he should do very well with her. upsidedown score reader, the late contestants. Chosen were a soprano. of his operas; and the earnest state it, he should during the should be a state of the should be dent will make it his business to but it a sopicate page and all that Wagner wrote and than normal demonstration, it follocked seat, the soulful eyeshutter the Philadelphia Opera Company read all that Wagner whose and than human temperature that she will learn better from and ceiling gazer and the hall fellow (this choice pleased the girls, for most of what has been written about lows that she was the was the wasted or called a greeting to last year all the winners were manhim, in order to get at the pith of a soprano who tan show her share these directions. Yet, notwithstand- to do, more effectively than a tenor his multifarious friends. A fat lady culine); a violinist, Frederick Vogelthese directions. Yet, notwithstands to do, more susceivery than a source in a building stricture. A lat lady culline); a violinist, Frederick Vogeting this, I know a young singer who or a bartone could. The function of took up her own and an irate neight-gesang, who since the audition has ing this, I know a young singer who or a particular the interest of the must bors seat; there were coughers and joined the Philadelphia Orchestra as

Youth Concerts auditions are held ventured one of the minor parts in the teather is the state of the minor parts in the teather is the state of the minor parts in the teather is the state of the minor parts in the state of t "Das Rheingold" and admitted, at give his pupir a possive green pupir and the pupir an the right tung to day its measurements. The wrong things tra of men whose instruments Institute student and the baby of

them all-albeit a precocious one- that Kirsten Flagstad appeared unwho is fourteen years of age. These heralded and unannounced. More three will be introduced to Youth recently the special events made Concert audiences this winter, mak- possible by this generous and uning before them their first appear- named person have been scheduled ance with the world famous Phila- in advance. Shan-Kar and his Hindu delphia Orchestra.

year: one to choose the best bill- first time the Youth Concert series board design, the other to select the is to include an opera. On April 3 best program covers. The prize given the special event will be a performto the winner in the first instance ance of "Carmen," sung by the is a season ticket to all of the Youth Philadelphia Opera Company. Concerts, in the second the award There was another unscheduled is two tickets to the concert at which the program cover is used.

all the orchestral numbers that were the-performance rush, clutched his to be played and it did not seem program tightly hoping to keep it to him that he cared on that par- and Mr. Disney's signature forever ticular evening to bestir himself to after. When the concert was over, go to the Academy. Next day he however, and the stampede had refound that it is never a good idea to sulted in only minor injuries, there stay away. The youth to whom he simply was no Mr. Disney at the had lent his ticket practically spoiled stage door. As mysteriously as his luncheon for him by sitting Mickey Mouse or Donald Duck might across the table and telling with vanish from the screen, so Mr. Disbursting enthusiasm about the "sur- ney had disappeared. prise" of the evening before, and Philadelphia is proud of the sucruined it entirely by relating what cess of its Youth Concerts, and happened. Between superlatives he counts them an important part of explained that Mr. Ormandy had its cultural life. Mr. Stokowski's turned to the audience at the close thesis has been proved: youth is of an orchestral number and had appreciative of fine music and enannounced that as a surprise they riches its life with it, when given the CONVERSE COLLEGE had with them a singer-a Mr.-Mr. opportunity to do so. To those who well, he just couldn't think of the believe with Luther Burbank that name-but he felt sure they would "music is fundamental-one of the all enjoy hearing him. And at that great sources of life, health, strength moment who should appear at the and happiness," great music for side of the platform but-Lawrence youth seems not merely desirable Tibbett! When the applause had but vital as well. If there are other died down to a point where he could cities carrying on projects of this be heard, Mr. Tibbett also spoke to sort the youthful Philadelphia comthem. Said he: "Well, even if Mr. mitteemen would like to hear about Ormandy has forgotten my name I them and arrange to exchange ideas. am happy to know by your spon- Or to cities that are interested they taneous greeting that you all recog- would like to extend the benefit of nize John McCormack when you see their six years of experience. At the him." And then-he-sang!

delighted audience on the evening modate all who want tickets.

Ballet was one of these, the Ballet Two other contests are held each Russe another. This year for the

event that took place at one of these concerts-a glimpse of Walt Disney One night a University of Penn- (the guest of Dr. Stokowski). After sylvania student passed his Youth he took a bow every autograph Concert ticket along to a friend. He seeker checked to see if he had his was not ill, but he was familiar with pencil in readiness for that after-

present moment, however, they are That surprise was one of the spe- a little weak on one point. They cial events that are made possi- do not know just what step is taken ble each year by an interested when the Youth Concert enthusiasm and anonymous donor. There was becomes so great that a hall seating another astonished and gaspingly thirty-two hundred will not accom-

Pedal Problems for Little Folks By Garnet Savery

THE PROBLEM of playing the pedals is always adult. The Jenkins Extension Piano Pedal a matter of concern to the teacher of little and Foot Rest, which I have used, aids in one may play the pedals the same as an helps at the keyboard,

folks. The pedals are very intriguing for securing a correct posture for the child at children. Many five year olds have ruined the keyboard and avoids the hazard of strain their piano playing position by twisting upon the spine and internal organs. The themselves into awkward shapes reaching child in a natural position plays with more for distant pedals. There is only one way ease and makes better progress. I find that of getting around this and that is by some children like their music better and practice device of a simple nature, whereby the little more readily if they are given the proper

* * * * * "There is to-day a tendency to forget that music is something to be heard, not merely studied."-Dr. I. B. McEwen.

- JUILLIARD SCHOOL OF MUSIC-

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education.

Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments. Catalog on request.

Room 122, 120 Claremont Avenue, New York



NEW ENGLAND

SCHOOL of MUSIC TEMPLE

1526 Pine St., UNIVERSITY

CONSERVATORY OF MUSIC

CONSERVATORY OF MUSIC Wallace Gootrich, Director, Quincy Porter, Dean of the Faculty, Faculty of ephys-four. Courses for Bachelor and Master's Degrees. Diplomas. Special students in all fields. Orchestral, ensemble classes. Diramstics. Blustrated 1938-39 catalog. Opening of first semester September 15, 310 Huntington Avenue, Boston, Mass.



SAcramento 2-4859

WANTED: A REPRESENTATIVE In every TRAIN CHILDREN'S VOICES High Grade Work-Excellent Remuneration LOUISE WEIGESTER, 160 W. 73rd St., New York

School of Music Spartanburg, South Carolina A Leading Southern Music

GRANVILLE, OHIO
A Liberal Arts College with Music Majors A Leading Southern Music College endowed projessional school; nationally accredited. Bachelor of Music and Master of Music degree diptoma courses; B. A. Music Major in Converse ege Liberal Arts Department, Tanchers of national station; Weenen's dornitories. Summer session; stat' Concerts. Moderate Tuttion. For Cotologues Address: Ernst Bacon. Dean in A.B., Mus.B. and P.S. Music courses Karl Eschman Director



One of the Oldest and Most Noted Music Schools in America.



JANUARY, 1940



Bu Augusta Wixted

From that time, whenever Jean seemed in-

clined not to work out new things, her

mother served the same dessert at every

Musical Poles

By Aletha M. Bonner

1-2. Two old-time dances of renown

3. The land from whence they came

4. The man who wrote The Dancing Doll

(Of course, you know his name.)

Westmont Rhythm Band, Canada

Answers to MUSICAL POLES

1-2. Polka, and Polonaise

3. Poland; 4. Poldini

beautifully

LATELY Jean could not pass a piano without it, not any more than you get tired of just reaching to its keyboard and strumming playing one piece for three months. In fact out a bit of the Walts in A-flat, by Brahms; it has occurred to me that I am a little hard and during her practice period she spent on you about your practicing and always half of her time playing this piece, even wanting you to learn something new. The though she knew it perfectly well and it idea must be very much the same as cookwas not a part of the lesson to be pre- ing," her mother continued in a very serialmost lost their patience and threatened to row, I will study my new Chopin Mazurka sell the piano if she refused to get down very seriously," Jean responded with a to work and do something toward the new challenging accent.

Sometime later that week Jean's mother struck upon a little idea that she hoped would work. Every single day for a week, including Sunday, she served bread pudding for dessert.

"What, bread pudding again?" Jean asked on Friday evening, in a disgusted manner. "But I thought you liked bread pudding, Jean." her mother urged with surprise in her tone

"I do; but I don't like any one thing for a steady diet. I'm so sick of bread pudding now that I don't ever want to see it again. "But I'm afraid you'll have to, if you

want any dessert," her mother replied firmly and much to Jean's amazement. "What's the idea?" Jean asked rather

"Well, you see, my dear, I once took

the trouble to learn how to make bread pudding well enough to please everyone in the family; and now that I have made it so many times it really is too much trouble to bother with any other kind of pudding; and, since this is a perfectly nice pudding, there is little sense in bothering about anything else

"I should think you would get tired of making the same old pudding all the time, and then having to eat it, too. It really ought to make you want to make something

"Oh, not at all. I don't get tired of doing

The Old Chief's Story

fondly at his two grandchil- through the forest. When he went to story. Chief Eagle Eye, in his youth, to enjoy the beauty he found there: had lived a real Indian life, but at the wind whistling through the the time of this story he lived in a hollow reeds; the chattering brookcabin just like lots of other people. let; the bird's songs. When he heard And he knew, oh! so many, many the flutelike notes of the wood things, and had such interesting thrush he was enchanted and he stories to tell.

"Now, now," said the warrior, nod- himself in beautiful sounds. ding his head with many eagle plumes moving in his bonnet. "You want another story, do you? Well, I will tell you about something that will interest you both; but, first of all, I must show you this," and as he spoke he very gently took from a case a long bone that had been polished to a satinlike gloss.

"Grandfather Chief, why do you keep this big bone in that case?" asked little White Dove.

"I have always wondered what was in that queer case of yours, Grandfather Chief," said little brother Blue Feather

"My children," answered Chief Eagle Eve. "this is not an ordinary bone that we have here. Not at all, This is a priceless treasure. It is an ancient flute that was made by one was not a part of the first fathers of our tribe. It "He worked hard, and after years with the Minutet in G, by Becthoven. In "Mother, I'll tell you what I will do. If has been handed down from father of experimenting he succeeded in that the Minder that by Joy by the that her family you will make a chocolate pudding tomorphic to son for generations. Some day it making the flute we have here.

> This was just what Jean's mother had hoped would happen, and of course Jean had the chocolate pudding the next day.

> > with your own flute."

meal; and while no words were ever spoken is that?" asked White Dove. again about this matter, the example worked The kind old chief puffed gently

people lived in caves on the sides of White Dove. cliffs and mountains. They had their hands and with sticks and with have my beautiful flute." gourds and with lots of things. That was the heart beat of music."

said little White Dove.

"What other things could they make rhythm with, Grandfather Blue Feather. Chief? asked Blue Feather.

danced around to express their chiefs know what that means. It emotions, and they beat on drums- means that we never know where drums made of hide stretched over our work will be found, or how much hollow logs. Among those early good it will do. But we must do it tribesmen there was a youth called well. Remember Waban and his Waban. His eyes were filled with flute."

By Monica Tyler Brown LD CHIEF EAGLE EYE smiled dreams and he wandered alone dren who were begging for a the woods, he went not to hunt, but wished that he, too, could express



The Old Chief

will be yours, little Blue Feather. Waban opened the way and others Then you must learn to play on it." followed in his pathway. Instru-"Could I really play on it?" asked ments were then made of reeds and from bones. Then, years and years "Yes, child, but it will not make later, metal was discovered and music as beautiful as you can make beautiful instruments were made of this material. It took centuries of "Why?" asked Blue Feather. "Why hard work to come to that. Today we have such instruments."

"Well. Grandfather Chief. I am on his pipe as he began to answer. glad we live now when we have such "Many hundreds of years ago our beautiful instruments," said little

"So am I," seconded Blue Feather: many things to learn, for they were "and I'm glad we don't have to live young and man was new upon the in a cave in the side of a cliff. And earth. They did not have musical I'm glad I have my beautiful metal Instruments. They had only rhythm flute to play on. Sometimes I do not and they could beat rhythm with like to practice, but I am glad I

"But," sighed old Chief Eagle Eve. "if Waban had not worked so hard "Oh, I know all about rhythm," we probably would not have our beautiful flutes today."

"I'm glad he worked hard," said

"Yes, we must all work hard, no "They stamped with their feet and matter what we do. You see, we old

THE ETUDE

Early Notation

very simple. are in the European Museums, show us

But little by little experiments were made to find a good way to write the notes, to the fourteenth centuries. People could write and read their own Could you read these?

School Music (Prize Winning Essay, Class A) When the music to the Overture Roman Carnival, by Berlioz, was delivered to my school it was bound and numbered so that it could be used for years to come; and it was then passed out to the individual were ready to go to work.

so on, until it sounded quite satis- your practice. factory: then the strings, brass and Make it a game. Imagine that you way, and when he gets his big o

champions!"

THOMAS PETRICK (Age 15), Illinois

School Music (Prize Winning Essay, Class B)

Our school is small but we have a

ferent kinds of music, what music means to us and something about subjects in school; and I always wait Marsden; Hazel Grim; Dolly Marsden; Hazel Grim; Dolly Marsden; Hazel Grim; Dolly Marsden; Hazel Grim; Dolly Marsden; Jarell; Julle

Junior Etude Contest

Or course, there always has been plenty language and so made their own literature, The JUNIOR ETURE will award three pretty subject for story or essay this month, of music in the world, but in past ages, which has come down to us from centuries prizes each month, for the best and neatest "My Practice Period," Must contain not

and the process was slow and unreliable. the music, they did develop notation. You Junior Club or not. Class A, fourteen to winners and their contributions will apcan read it and write it now, and it seems sixteen years of age; Blass B, eleven to year in the April issue. The thirty next under fourteen; Class C, under eleven best contributors will receive honorable Specimens of their early notation which years.

there was no satisfactory method of writ-ing it down on paper. So people just learned and read their own music? Why not? They to puzzles. over one hundred and fifty words, and must be received at the Junior Etude Office, to sing it, or to play it on old instruments had not discovered how; but little by little, Any boy or girl under sixteen years of 172 Chestum Street, Philadelphia, Pennado to pass it on, note by note, to others; through their efforts in making drawings of age may compete, whether belonging to a sylvania, by January 15th. Names of prize mention

RULES

Put your name, age and class in which have anyone copy your work for you you enter, on upper left corner of your paper, and put your address on upper right corner, If your contribution takes more than no more than six contributions (two for and systems were developed in the attempt some of these attempts made from the tenth one sheet of paper, do this on each sheet, each class). Write on one side of paper only.

Do not use typewriter and do not of the above rules will not be considered.

Competitors who do not comply with all

A Game for 1940 Bu Helen Betelle

Tre ceffi for len # 8

certmaster recommended fingerings yours be "Better practice for 1940?" record on a pad the number of misfor the different string parts, and we Perhaps you have made this resolutakes she makes. When she can play tion before, only to find when prac- these eight measures with no mis-The different sections and indi-tice time comes, some little imp take, mark down a big o. Then she viduals were rehearsed for hours, makes you think of parties and ball must make zero three times in sucfirst for intonation and then for games instead of music. So here is cession. After this, let Mr. Right phrasing, expression, dynamics, and a good way to keep your mind on Hand take his turn. Mark down his

wood wind choirs were combined. are in a contest before a referee. make him get it three times in suc-After much hard work we finally Suppose it is a difficult piece that cession. played our semiannual concert and must be conquered. Divide it into Then, Miss Left and Mr. Right play received a fine ovation. Then, having sections of eight measures to a sectogether. Keep score on them and captured honors in our city orches- tion, and mark it with a pencil. see how long it takes them to get

tra contest, we proceeded to the Now for the contest. Miss Left their three zeros in succession. Then National Orchestra Contest, where Hand and Mr. Right Hand are the begin on the next section of eight we had the thrill of hearing the players in the tournament. Be sure measures. judges announce, "Lane Technical that they do not play too fast; just a Try this and see how your prac-High School. National Orchestra speed at which the music can be tice improves in 1940. It will give played comfortably. No lagging; no your teacher a pleasant surprise, too!

number of mistakes in the same

Honorable Mention for October

Essays:

Answer to Composer's Chain

Composers' Names Puzzle By Harvey Peake

IN THE first and last columns of this banner, put the names of two well known composers, (Read them downward). If Now, when everyone is making hurrying. Miss Left Hand goes first correct, reading crossways will give the members of the orchestra. The con-



Prize Winners for October Composer's Chain Puzzle

Class A, Durecia Rowe (Age 15). Alabama Class B, Etoile Robinson (Age 12).

Ontario Class C, Dorothy Etherson (Age 9). Maryland

Honorable Mention for Composer's Chain Puzzle:

Joyce Alworth; Don Williams; Ann Goodman; Much of the knowledge of music I myself for forty minutes, singing now have has come from my school, beautiful melodies. I hope some day of learned the requirements for my to become a really good planist and Music Mertl Badge, Boy Scotts of express some of the beautiful music. Mertl Badge, Boy Scotts of express some of the beautiful music mark beautiful music. Mertl Badge, Boy Scotts of express some of the beautiful music mark beautiful music. The badge soon.

I now admire so much and am learning about in school. Stitutions may be made beginning with F and ending with T, as FootE-learning about in School.

BEATRICE GALBRAITH (Age 11), New York

New York

New York

New York

MISSION TO MINION SCHOOL SOURCE (Subscitutions of the property of t

School Music

Our school is small but we have a (Prize Winning Essay, Class C)
Lastlys:

Learn part
Music, if you appreciate it, makes
singing: and, as we go along we you think of the pleasant things you
learn the notes. Our music teacher chreis. In order to know music of the composition of t (Prize Winning Essay, Class C)

the lives of the composers. It makes impatiently until a music period the music and composers very real. comes. There I can sit and enjoy Much of the knowledge of music I myself for forty minutes, singing



Harold M. Lambert, Philadelphia, Pa.,

and the art work is from the brush of

day, the traditional opening of the Len-

ten season, will be observed February 7.

Even before this note was written,

Thanksgiving week in late November,

Lenten and Easter program material.

Of all the feasts of the church year

recent years many choirs have presented

regular Sunday evening or mid-week

Even the small volunteer organization.

.40 find plenty of appropriate material in

forty days preceding it.

Advance of Publication Offers The photographic work for the cover of this issue comes from the studios of -January 1940-

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs de-scribing each publication follow on these pages.

CHILD'S OWN BOOK-DVOKÁK-TAPPER... EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMONT 20 JACK AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER MELODIES EVERYONE LOVES-PIANO-FELTON. 40 RESURBECTION SONG-EASTER CANTATA-STAIRS . 30 SIDE BY SIDE-PIANO DUET ALBUM-KETTERER

SYMPHONIC SKELETON SCORES—KATZNER . . . Set of Four No. 1 Symphony No. 5 in C Minor-

No. 2 Symphony No. 6 in B Minor— Tschaikowsky THRESHOLD OF MUSIC THE ABBOTT TWELVE MASTER ETUDES IN MINOR KEYS—
(Piano)—Zachara

TWELVE PRELUDES FROM THE "WELL-TEM-PERED CLAVICHORD" (BACH)—PIANO—ED. BY LINDOUIST

WHEN THE MOON RISES-MUSICAL COMEDY-

THE COVER FOR THIS MONTH-The cover on this month's issue might well



of age who, when any executive many opportunities, they participate in music as performers, as Messiah Victorious (Hammond) 75c; tenor; some recitatives; and seven radio and worth-while publications of they participate in music as performers, as assume the production of the participate in music as performers, as assume that the production of the participate in music as performers, as seem to Victory Divine (Marks) 75c; Rabboni choruses, some of them varied with short increasing our knowledge and pleasure. conductors, or listeners, just seem to recomp room.

(Loveland) 75: The Clory of the Ressulphave a well-spring of youth arise within (Loveland) 75: The Clory of the Ressulphave a well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise within (Loveland) 75: The Ressulphave as well-spring of youth arise with have a well-spring of youth arise visual coordinate to this valuation them; so "Forward With Music In 1940" urrection (Spross) 75c; and The Resur- has been based largely upon passed and the copies of this valuation them; so "Forward With Music In 1940" urrection (Spross) 75c, and The Resur- has been based largely upon passed may now be ordered at our special adthem; so "Forward With Music In 1940" greection (spress rec; thus res neutron in a count many upon passages may now be ordered at our special and and by all means, those who have the reciton (Manney) 75c. Lenten and holy from the Scriptures and from familiar vance of publication cash price of \$1.25. and, by all means, those who have the recons usualizely for tender that the reconstruction of the reconstructi

of Sorrows, Oratorio (Rile) 75c; Calvary Story Of the Cross (Lacey-Baker) 10c as received from the printer. and other cantatas and anthems for volunteer groups.

tive folders listing appropriate material by Ada Richter-The thought expressed for Lenten and Easter programs from in last month's note on which selections made may be had for this book that "much to examination. Ask for these, and also for be envied is the person any of the above mentioned works "on who can perpetuate in approval."

CALENDARS-Always in January there humor," illustrates well continues to be a flow of orders for the the attitude of many of Musical Calendars offered by the Theo- us who enjoy the books dore Presser Co. Since supplies are limited of Mrs. Borie. The Puband no additional editions are run it is lishers believe that equaliy a case of "first come first served" as long to be envied will be the talented com-

There is the Gallery of Great Pianists of childish treble voices of youngsters of To-day, (Paderewski, Rachmaninoff, today and the days to come. Rosenthal, Hofmann, Horowitz, Ham- Mrs. Richter is too well known to Miss Verna Evelyn Shaffer, Philadelphia bourg, Iturbi, Bauer, Ganz, Grainger, readers of The Etude and to the music Hutcheson, and Samaroff.) There are teaching profession to require a recital twelve portraits in this panel. Another of her achievements. Her many pub-LENTEN AND EASTER MUSIC-The Jan- subject is the Gallery of Great Com- lished works in recent years are used uary issue of a magazine, delivered ere posers. (This panel gives portraits of and admired everywhere. It requires no the Christmas Holidays are spent, seems Bach, Beethoven, Chopin, Handel, great tax on the imagination to visuhardly the place for mention of Lenten Haydn, Liszt, Mendelssohn, Mozart, alize the sympathetic musical treatand Easter music, And, yet, Easter in Schubert, Schumann, Verdi, and Wag- ment she has given these literary gens 1940 falls on March 24 and Ash Wednes- ner.) The other subject is the Gallery of childhood from the pen of Mrs. of Recent Great Composers. (This is a Borie, Mothers seeking material for a panel of the portraits of Brahms, De- bit of pre-school music, and teachers of bussy, Dvořák, Elgar, Gounod, Grieg, the kindergarten and primary grades. MacDowell, Rimsky-Korsakov, Saint- will be more than delighted with this requests had been received from some Saëns, Sibelius, R. Strauss, and Tschai-book for which texts were selected

choir directors for information about kowsky.) these panels, making artistic wall decnone is so generally celebrated with orations for the music studio or for the Poems for Peter may be ordered now special musical programs as is Easter. In musical home. The size of the Calendar at the special advance of publication mount over-all is about 10% x 7%". cash price, 50 cents postpaid, There is a cut-out cover flap over the programs during the Lenten season, and Calendar pad. The portraits in the THE THRESHOLD OF MUSIC, A Layman's Good Friday observance is definitely on panels are reproduced in quality lithog- Guide to the Fascinating Language of Music. the increase. The resourcefulness of the raphy, the coloring giving living like- by Lawrence Abbott-For nearly two years choir director is called upon to care for ness to the portraits. The panel alone there has been appearing, in The ETUDE. this cycle of church devotions and the is worthy of framing when the Calendar a series of articles under the above title ambitious leader will plan early the pro- has served its purpose. The price is 10 by Mr. Abbott. These articles have been grams in which he will present his choir, cents for each Calendar or \$1.00 a dozen, so popular that we have received many Where no choice of panels is named requests to issue them in book form. with soloists of moderate ability, will dozen lots will be supplied assorted.

the many fine cantatas and anthems THE RESURRECTION SONG, An Easter that composers have provided for the Cantata for Volunteer Choirs, by Louise E. Walter Damrosch at the National Broadeat church festival, Easter, and the Stairs—Those familiar with the published casting Co. His grandfather was the cantatas of this composer will be de- famous clergyman, Lyman Abbott A Among the newer publications are lighted with the prospect of seeing trained, practical musician and thinker, be entitled "Forward With Music In some especially worthy compositions of another one in print before next Easter. Mr. Abbott has proved himself capable The young lady drum majorette Louise E. Stairs, who thoroughly under- Some of the reasons for the popularity of leading others into a quick underdefinitely suggests stands the tastes and recognizes the of Mrs. Stairs music are its melodious-standing of a usually dry subject. the peace-time limitations of the average volunteer ness, vocal simplicity, easy range of The Threshold of Music is not a text use of music and choir. Hallelsight! Sing To Jesus (No. voice, and the perfect blending of text book filled with dry rules and intricate the fact that in 21366) 15c; Hymn Of Joy (No. 21328) and music, Any volunteer choir that ever problems, but a series of readable, intimusic all are 12c, are recent anthems from her pen has used her compositions will attest to mate, common sense talks about the mulaic all are 120, are recent another note on these pages and the ease of the vocal rendition, and to problems which a knowledge of simple young There is and another new cantata The Resurrec- the relative shortness of time required harmony makes clear. It causes listening maruy a person hounted for the sear Hall! King Of for learning them. In these cases re- to music to become a pleasure instead who is not able to the body, sac state by Lawrence Keathearsals are not a burden on one's time of a bore. In these days of the increas-

dividuals well past volunteer cross.

More experienced choir organizations solos for each voice; a duet for soprano music their career, it is a mistate 10 three score years More experienced state to the score years and alto; a trio for soprano, alto, and neglect the many opportunities, through ADVERTISEMENT

The Resurrection Song will be ready (Sheppard) 60e; The Last Words Of in plenty of time for ample rehearsal Christ (Spross) 75c; the several stand- Those wishing to become acquainted ard oratorios on this theme by Rossini, with it as early as possible, can do so Dubois and others for the proficient by ordering single copies now at our adchoir, and Christ's Words From the vance of publication price, 30 cents, postchoir, and Christ's Words From the paid. Copies will be forwarded as soon Cross (Mrs. R. R. Forman) 40c; The paid. Copies will be forwarded as soon

POEMS FOR PETER (A Book of Rote Songs) The Publishers have prepared attrac- Texts by Lysbeth Boyd Borie, Set to Music

> verse and prose juvenile sayings, happenings and

poser who gives these texts charming For 1940 there are three subjects. musical settings that place them

from both of Mrs Borie's books "Poems The Calendar mounts neatly frame for Peter" and "More Poems for Peter."

Single copies of Mrs. Richter's book

We are pleased to announce that this will soon be done.

The author is the able assistant of Dr.

tolling of a number through the successfully given by many and patience, but a constant pleasure. ing growth of music appreciation, as In this pleasing cantata will be found pecially among those who do not make

publication

THE ETUDE

TWELVE PRELUDES, From the "Well TWELVE MASTER ETUDES IN MINOR to remember that the title of this book ager's guide containing complete direc-Tempered Clavichord," Book I, by Johann KEYS, For the Piano, Op. 29, by Franciszek is Melodies "Everyone" Loves and that tions for costuming, dancing, lighting, Schastian Bach, Compiled by Orville A. Zachara—This probably will be the last the younger generation listens in on and other important details. Lindquist-Johann Sebastian Bach stands month during which orders can be radio programs, hears a great deal of Those desirous of obtaining single out to-day more than ever before as

the greatest composer of all time. His

originality and fecundity of thematic in-

vention are amazing and his prodigious

energy produced an output which, from

the standpoint of volume alone, is

astounding-an inexhaustible mine for

study. Orville A. Lindquist, for many

years Professor of Piano at the Oberlin

Conservatory of Music, and an ardent

the first volume of the "Well-Tempered

in each of the twenty-four keys to prove

the superiority of the new "tempered-

scale" tuning over the old, he went back

to some of his earlier compositions and

used them as Preludes to the Fugues.

good reasons for selecting and publish-

ing these Twelve Preludes in book form;

America might get better acquainted

with them, and second, to furnish piano

teachers with some excellent teaching

the Presser Collection of standard studies

and classical collections in book form.

First-from-the-press copies may now be

lication cash price, 20 cents, postpaid.

Twelve Preludes from the "Well-

first, in order that the musicians of

Clavichord.'

with the Fugues.

material

nounced, these studies sessions,

Bach disciple, has selected for this com- will be issued in the Music Mastery pilation twelve of the most representa- Series at 60 cents a copy. However, tive and beautiful Preludes appearing in orders accompanied by a cash remittance of 20 cents and received during the current month, will be honored and When, in later years, Bach conceived copies of the new book mailed to these the idea of writing a Prelude and Fugue advance subscribers as soon as the work is ready.

Modern piano compositions, probably beginning with the works of Brahms, require a special technic and while the master etudes of Chopin, Cramer, Mos-Some of them actually were transposed cheles and Bach are indispensable in the into other keys. Surprisingly few of training of the advanced student and the these Preludes are available to the music virtuoso, the occasional introduction of student, except in the complete edition modern etudes of this type will produce a more rounded technical development Mr. Lindquist feels that there are two and equip the student for a better interpretation of the compositions of contemporary masters Grades 6 to 8.

MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by William M. Felton-There is a growing tendency in this country to discard some of the Tempered Clavichord" will be issued in outmoded ideas that the ability to play the piano had to be acquired in childhood, and then only through the medium of long dreary hours spent playing ordered at the special advance of pub-, insufferably monotonous finger exercises, mainly in the key of C; also hour after hour in pounding out the scales. SIDE BY SIDE, A Plano Duet Book for Of course much of such "work" must

Young Players, by Ella Ketterer-New he done by the embryonic virtuoso but material for the earliest instruction of thousands of America's young folk have piano pupils always is welcomed by learned that a more pleasing way of teachers. Variety in assignments to first year to become planists merely for their own students is essential, esenjoyment and for the entertainment pecially where the stuthing different." In as- Grown-Up Beginner's Book (1.00) and see When the Moon Rises. signing plano due to first year students its successor Progressing Piano Studies The events of the story, taking place of publication cash price, 20 cents postas a rule, material that is entirely un- comed the fine arrangements in his col- fashionable hotel, bristle with action and familiar, as it is this type of number that affords the best means of training the pupils in sight reading, developing a sense of rhythm, and introducing the nounced, Melodies Everyone Loves.

other features that make the use of duets so valuable in the early training Miss Ketterer's contribution in this book is a group of piano-four hand numbers with rhythmic definiteness, limited technical demands and attractive melodies, all kept within the five-finger posifrom light and grand opera, also, over- a good performance. tion and with both parts of equal interest. All keys up to two sharps and two A single copy of this book may be leading publishers. ordered now at the special advance of

publication cash price, 30 cents postprice, 40 cents postpaid. It might be well issued, for rental only, a stage-man-

ADVERTISEMENT

await only the okay of octave, will be delighted to have a book printed. the editors before being of this kind for their very own, Copydelivered to the prin- right restrictions will confine the sale of ters. As before an- this volume to the U. S. A. and Its Pos-



contents of this book, music lover.

effective in the organ arrangement.

The contents will include arrange- his "own book." ments from the works of Bach, Handel, In advance of publication single copies Mozart, Beethoven, Liszt, Bizet, Grieg, of the Dvořák booklet may be ordered Tschaikowsky, Pierné, Chaminade, Du- at 10 cents, postpaid. The previously rand, Massenet, Boëllmann, in addition published booklets are priced at 20 cents to transcriptions of several folk tunes and a special piece for the Christmas EIGHTEEN SHORT STUDIES IN TECHNIC and Easter church seasons.

grade of difficulty with registration sug- talented American composer is always gestions for the Hammond pre-set and welcome in the piano stuharmonic drawbar combinations, to- dlo. His teaching pieces gether with the corresponding stop noted for their grace and designation for standard organs.

Single copies of this work may be students in their early ordered now, at our special advance of years of piano study. publication price of 75 cents, postpaid. Copyright restrictions compel us to con- signed for use as supplelearning to play exists for those who wish fine the sale of this book to the U. S. A. mentary material for and Its Possessions.

they can bring to family and friends. WHEN THE MOON RISES, A Musical dents come from the The "grown-up" beginners' books pub- Comedy in Two Acts. Book and Lurics by same neighborhood, Sup- lished in recent years offer eloquent Juanita Austin, Music by Clarence Kohlplementary material, de- proof of the success teachers are having mann-Those who had the pleasure of signed for study as well with more mature pupils. Mr. Felton is seeing performances of An Old-Fashioned as recreation, always the author of one of the most successful Charm, that delightful musical comedy should provide "some- of these, Many "graduates" from his by the above authors, will be eager to Series priced at 60 cents, this work now

for the Grown-Up Student (1.00) wel- in the sedate atmosphere of an ultralection of piano pieces Play With Pleas- comedy. Among the fastidious guests JACK AND THE BEANSTALK, A Story with ure (1.00) and will now want the some- there suddenly appear some gypsies. An Music for the Piano, by Ada Richter-Mrs. what more advanced volume here an important event is scheduled to take Richter's Cinderella brought to youngplace when the moon rises; much of the sters in the kindergarten and primary The contents will include melodies comedy is owing to the fact that no one grades a new musical adventure. The frequently heard on the radio, those is exactly certain just when that will telling of a familiar childhood story with used as "atmosphere" for motion picture occur. The dialog is logical and snappy, songs and descriptive piano music was features, and not a few hitherto obtain- the situations, however comical, take a novelty for the class, for the young able only for orchestra, band, or in piano place naturally, and the interest of the pianists, and especially for the "actors" arrangements too difficult for the aver- performers never flags; this lessens the who took parts in the playlet that was age performer. There will be melodies labor of rehearsals and doubly insures given from the material in the book,

selections from the classics and from giving opportunity for good character imagine, for the male section of the flats have been used. After the duets folksong sources. And all of these are interpretation. The musical numbers are class. The boys certainly will enjoy have been learned they may be used as brought within the playing capabilities unusually melodious, well diversified, participation in the playlet, and all of first recital material for juvenile per- of the pianist who is able to play music and of moderate range; they consist of the students should be interested in graded from 31/2 to 5 in the catalogs of six solos, three duets, one quartet, and coloring the illustrations. This happy This volume may be ordered now at men's voices. Upon the publication of prove ideal, and the many orders that the special advance of publication cash When the Moon Rises there will be have been received by the Publishers

placed for copies of this good music in the schools, and doubt- copies of the vocal score of this tuneful work at the special ad- less knows and loves these melodies. operetta at our special advance of pubvance of publication Many young people, advanced to the lication cash price of 40 cents, postpaid, price as the plates have grades mentioned, and with hands suffi- may order them now and be assured been engraved and ciently developed to span comfortably an of getting them as soon as the work is

> CHILD'S OWN BOOK OF CREAT MUSI-CIANS-DVORAK, by Thomas Tapper-It hardly is necessary to call to the attention of music educators the value of this AT THE CONSOLE, A Collection of Pieces forthcoming addition to Tapper's popfor Home and Church, Arranged from the ular Child's Own Book series of biogra-Masters, with Special Registration for the phies. Dvořák's Humoresque, Slavonic Hammond and Other Standard Organs, by Dances, Songs My Mother Taught Me, William M. Felton-All and the momentous Symphony From lovers of organ music will the New World with its beautiful be delighted with the "Largo", are familiar to every American

> which will be practical This booklet will be presented in the for both home and same manner as the sixteen previously church use Some num- published subjects in the series Unbers, well known in their bound, but with cover, needle and silk original instrumental or cord for art-style binding supplied it vocal setting have taken provides ample space for the child stuon new luster in their dent to write his own version of the new organ version, while other selections, biography, designates places where the perhaps known only to players of attractive "cut-out" pictures in the acstringed instruments, have proven highly companying packet are to be pasted, and thus enables the young student to make

AND STYLE, For the Piano, by Credie W. The numbers will be in the medium Lemont-The teaching material of this

beauty, are favorites with

This new work degrades three and four. covers such problems as

legate and staccate playing triplets octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, etc.

paid.

Jack and the Beanstalk should prove tures, pieces in light rhythmic style, and There is a fine variety in the cast, equally attractive—even more so, we a number of choruses, one being for combination of work and play should

(Continued on Page 72)

IANUARY, 1940

of the planist.

Richter-Perhaps the worst advertise- tion single copies of any of the above tion. What a ment for the plano is the manner in works may be ordered at the special cash wealth of interwhich many amateur planists play price, 25 cents, postpaid; the set of four, esting material hymns, either at home or in Church or 90 cents, postpaid. Sunday School gatherings. This is because the notes for four-part singing as given in the average hymn or gospel song book often are not conveniently "under the hands" for the average pian-

We now have in course of publication this book containing the music for more than fifty hymns, so arranged as to make it possible for a young pupil who has who attend Evangelical Churches.

the United States and Its Possessions.

back "THE ETUDE", that opens flat, keeps (Piano), 50 cents. copies from becoming soiled or torn, and Out of the Sea, by Lily Strickland, is the retail price is \$2.25.

Violet Katzner-

No. 1 Symphony No. 5 in C Minor Beethoven

No. 2 Symphony No. 6 in B Minor Tschaikowsky

No. 3 Symphony in D Minor Franck

No. 4 Symphony No. 1 in C Minor Brahms

should be of much interest to the thous- class mail will be forwarded. Second ands of American music lovers who enjoy class mail, under which caption magthe fine recordings of world-famous azines are mailed, will not be forwarded orchestras and the periodic radio broad- and they are destroyed if not deliverable casts of leading symphonic organiza- at the first address given. tione: folks who want to understand modern inventions.

playing the "tune." Of course, all en- outlay and very little effort on your part. Majella Conservatory in Naples.

may be ordered at the special advance edge of music but are not accustomed to betical listing of of publication cash price, 25 cents post- reading from plano scores. For music celebrities in The club study they should be "just the Etude Historical thing."

MY OWN HYMN BOOK, Favorite Hymns in Each symphony will be published in a Series rapidly is Easy Arrangements for Piano, by Ada separate book and in advance of publica- nearing comple-

> ADVANCE OF PUBLICATION OFFERS dents of music those who receive these copies will feel ers. well satisfied with their bargain. Of In planning this series eight years ago,

The advance of publication cash price than an eighth note are used and yet the magazine. All instalments may be month. for a single copy is 30 cents, postpaid. the harmonies are full and satisfying, No orders accepted for delivery beyond there being parts for all of the instruments included in the modern school band. Smaller groups, too, may use ETUDE BINDERS AT COST-Subscribers these selections as the harmonies are to THE ETUDE now have a complete set complete with the clarinets and brasses. of the 1939 issue. Are these so arranged The Piano Part serves the dual purpose that you can lay your hand on any copy of an aid in rehearsals and as a Conducyou wish? We have a fine Blue Silk tor's Score in performances. Price-

a fanciful operetta for juveniles that Here is how you get one of the binders merits the attention of all having in offering. at cost. Send your renewal for 1940 charge the musical, educational, or recnow, and your check for \$3.25, and we reational activities of youngsters. The tener's Guide for Radio and Concert, by ficult for the youngsters, nor expensive henchmen and his flancée. for the producer and the sponsors. Price, 75 cents.

CHANGES OF ADDRESS - When you change your address, advise this office immediately giving both Old and New addresses. We should know not less than four weeks in advance when you change your address to insure the ensuing numbers reaching you promptly. Do not depend on the post office to forward mag-The timely publication of these books azines where an address is changed. First

more and more the beautiful music that PREMIUM WORKERS—Have you received is brought to their own firesides by these the latest Etude Premium Catalog? If not, drop us a card and we will be glad As described in former announcements to send a copy to you. There are many these scores present the themes of the fine, attractive and useful rewards given

CHEROLDE CHER Musical Portrait DERENAMA SERRESE 國國民 司 伊德福 圣 this is being proven for stu-

WITHDRAWN—Among the first additions appreciation in schools, colleges and to the Presser Catalog bearing the 1940 academies, for radio and phonograph copyright date will be two new publica- "fans" who delight in keeping scraptions that have been included in these book memoirs of their favorite programs notes for several months past. Copies and records and of the artists whose ordered in advance of publication will be performances have brought joy to them mailed soon and the Publishers feel that and to thousands of appreciative listen-

nad only a year of study to show up older amateurs who do not know how to course, these books now are placed on the Publishers foresaw the demand that the market at a fair retail price and the eventually would be created for copies handle hymn playing properly, when special advance of publication offers are separate from THE ETUDE pages, as many DELAYED ETUDES—If there has been they have nothing but the average hymn withdrawn, Copies may be had for ex- readers make a practice of saving all any delay in The ETUDE reaching you. book from which to read the music. This amination at our usual liberal terms. is a fine variety of favorite hymns, meetis a nine variety or ravorue nymns, meeting, or gospel songs. Teachers will do

All-Classic Band Book, arranged by Erik are unwilling to mutilate it, even to obnumbers you have not received. During well to see to it that their young pupils W. G. Leidzen, contains sixteen beauwent to see to it that their young pupils w. O. Leunzen, contains stateon occur-have this book for recreational as well tiful gems of melody from the writings photographs and "thumb-nail" blogra-takes precedence over magazines. Denave this book for recreational as well using gens of mesons, from the straings practical uses, particularly when such of the great music masters brought phies. Therefore, arrangements were cember and January numbers sometimes us practical uses, particularly when such of these within the playing capabilities of first made to print a lot of each instalment are delayed. Advise us should your core year bands. No time divisions smaller simultaneously with its appearance in not reach you around the first of the

JACK AND THE BEANSTALK-Continued trances of the various instruments and THE ETUDE HISTORICAL MUSICAL POR obtained from Theodore Presser Co. at for copies of this book prove that there instrumental groupings are indicated. TRAIT SERIES—As will be noted on the nominal price of Se each II data on instrumental groupings are indicated. They should prove especially convenient another page in this issue, where the a certain composer or musical celebrity is real need for such publications.

During the current month copies still for non-planists who have some knowl- current instalment appears, the alpha- is desired it is not necessary that the trait and biography appeared. Just mention the .musician's name in ordering separate copies of The Etude Historical Musical Portrait Series.

> WARNING-FRAUD AGENTS ARE ABOUT -The regular crop of complaints continues to come in from music iovers who have subscribed to THE ETUDE, paid the canvasser and are not receiving their copies. This may be due to delayed holiday mail, or to an unscrupulous canvasser who has not forwarded the subscription. Pay no money to any one not personally known to you. Read any contract or receipt offered you before paying any money. Do not permit a canvasser to change the terms of the printed contract. Under no circumstances, accent unauthorized bargain offers. We cannot be responsible for the work of swindlers

The World of Music

(Continued from page 3)

you wish? We have a line blue Sirk for Score in performances, Price—Buckram Binder, stamped in gold on the Farts, 30 cents each; Conductor's Score praise of the critics such as should have the Legion of Honor. 15 he made his New York début in a recital at Town Hall, with the Mozart "Concerto, No. 4, in D major" as his chief SIR CHARLES W. LINDSAY, who started

"BLENNERHASSETT," second twentywill take pleasure in mailing one of these characters introduced are most unusual, nine minute radio opera by Vittorio binders to you, postpaid. Remember \$2.00 and therefore appealing to the child Giannini commissioned by the Columbia covers your renewal, plus \$1.25, the imagination the plot is full of surprises Broadcasting System, had its first broadmanufacturing cost of the binder, \$3.25 and no little humor, and the music is cast at ten P. M. on November 2nd. over far above that usually provided for these WABC, with Howard Barlow conducting. juvenile entertainments. And yet the The plot deals with Aaron Burr and the SYMPHONIC SKELETON SCORES, A Lis-preparation of a performance is not dif-tragedy that stalked one of his young

characterized a recent New York performance of "Carmen" by the San Carlo Opera Company. Coe Glade appeared as Carmen; Sydney Rayner as Don José; Leola Turner as Michaela; Mostyn Thomas as Escamillo; and Harold Kravitt as Zuniga.

January 4th, an extensive season is Music. planned for New York.

"Sonata in C major for Two Violoncellos", as a violin teacher in Providence, Rhode these scores present the themes of the line, attended and subscriptions and by Boccherini, which was reported to Island, and mentor of a large number of master works in an unbroken mesony in exchange to revenue them without any cash have been found at the San Pietro a successful violinists, died recently at ADVERTISEMENT

ARNOLD BELNICK, fourteen year old ERNEST HUTCHESON, widely known violinist, and winner of the One Thou- American planist and teacher, has resand Dollar Prize in the Sealtest Rising ceived from the French Government the Musical Star contest of last year, won decoration and medal as Chevaller of

> The Chair Invisible

in life as a sightiess piano tuner, and rose to be one of Canada's best known workers for the blind, died on November 7, at his home in Montreal He was founder of C. W. Lindsay & Co. Ltd dealers in musical instruments, and was a governor. honorary president, vice-president or board member of about every important eleemosynary institution of Montreal.

JOHN F. BRAUN, internationally known A QUINTET OF AMERICAN PRINCIPALS singer, art collector, manufacturer and civic promoter, passed away November 18, at his home in Merion (Philadeiphia), Pennsylvania. His second wife was Edith Evans, of Marysville. Ohio, former accompanist to Schumann-Heink; and together they became widely known in song recitals. Mr. Braun was a virtuoso collector of American Art, and his gallery contains A BALLET THEATRE has been organ- some of the choicest products of our ized in New York, with Michel Fokine, painters of all eras. He was for eighteen Adolph Bolm, and Mikhail Mordkin, for- years a 'rustee of the Presser Foundamerly of the Imperial Russian Ballet; tion, was a leader in establishing the Phil-Anthony Tudor and Andree Howard, adelphia Orchestra in its premier place English choreographers; Agnes De Mille among such organizations of the world; and Eugene Loring, Americans; and Jose and it was he who led in the renovation Fernandez, brilliant Spanish terpsichor- and preservation of Philadelphia's hisean; in the directorate, Beginning with toric and acoustically perfect Academy of

EVANGELINE LARRY, a pupil of Franz A LATE MUSICAL DISCOVERY is a Kneisel, for nearly half a century active Hartford, Connecticut.

THE ETUDE

Inspirational Church Cantatas



Ditson

CANTATAS

EASTER

SEASON

THE RESURRECTION

Cantata for Soli, Choir and Organ

By Charles Fonteyn Manney Price, 75c

An excellent Easter cantata, running about 25 minutes, with solos, a cappella quarter, trio for women's voices and a thrilling choral Finale. The work is in three divisions and the text is entirely Biblical with the exception of a few appropriate hymns.

The Resurrection also is published in an arrangement for Two-Part Chorus of Treble Voices. Price, 75c.

THE RISEN KING

Cantata for Alto Solo, Choir and Organ

Considerable variety is achieved in the musical content of this 23 minute cantata of love and praise with an alto solo, trio of women, and choruses for men. The fact that only one solor is is required will make it appeal to many choir directors.

The Risen King also is available in an arrangement for Three-Part Chorus of Treble Voices. Price, 75c.

THE NEW LIFE

Cantata for Soli, Choir and Organ

(Orchestra Parts available)

An Easter cantata that differs from many in approaching the narrative of the Resurrection by the paths of prophecy, and significance of victory over Death. The solos are modest in their requirements and the chouses well calculated for convenient yet strong performance. Biblical texts.

HAIL THE VICTOR

Cantata for Soli, Choir and Organ

Told in both Biblical and metrical verse, the Easter narrative, from preparatory events to giorious fulfilment, is told with clarity and continuous melodic flow, the contrast of mood being gained through the intelligent textual arrangement. A fine work for the average choir.

CHRIST IS RISEN

Cantata for Soli, Choir and Organ

A scholarly conceived cantata for Easter Day in which the composer has followed somewhat the Wagner style in use of colors for each of the four usual sole works, starring choruses and an organ part that is quite superior to the average. Texts mainly from the Gospels.

FROM DEATH TO LIFE

Cantata for Soli, Choir and Organ

In two parts—The Crucifixion and The Resurrection—and, therefore, suitable for presentation separately on Good Friday and Easter. The composer's "git of melody" is well exemplified in the melodious solo passages and the easy-to-sing choruses. The text is made up of Biblical and metrical elements.

Any of These Cantatas May Be Had for Examination

Oliver Ditson Co.

THEODORE PRESSER CO., Distributors

1712 CHESTNUT STREET, PHILADELPHIA, PA.

By Alfred Wooler

By Eric H. Thiman

By I. C. Bertlett

Rw P & Schnecker

By James H. Rogers

Price. 75c

Price 75c

Price, 75c

Lent and Easter

A complete Catalog of Lenten and Easter Music may be had gratis from the Publishers.

EASTER CANTATAS

VICTORY DIVINE CANTATA FOR MIXED VOICES

Price, 75c By I. Christopher Marks Victory Divine's well contrasted numbers for solo voices and for Victory Distinct well contrasted numbers for sollo voices and for chorus are always as satisfying to the lover of good music as well as to non-musical folk who are won by the sollowing the sollowing the sollowing the sollowing the sollowing the ion, Is record of successful renditions includes small choirs of voluncer singers with fair solioits all the way up to splendidly trained larger city choirs numbering several hundred voices. Time,

1 hour. Victory Divine also is obtainable in an arrangement for Treble Voices singing in three parts. Appropriate solos. Price, 75c.

THE GLORY OF THE RESURRECTION CANTATA FOR MIXED VOICES

By Charles Glibert Spross ay Chaires Gilbert Spress

Tells the Easter story in a most attractive and effective way. That genus of text, Frederick H. Martens, made the compilation stoomer which the composet wove his meldedous after the work of the composet work in meldedous after the compilation stoomer which the composet work is meldedous after the compilation stoomer which will be the composed to the com

> MESSIAH VICTORIOUS CANTATA FOR MIXED VOICES

Price 75e by William G. Hammond

File, 75e

A timulating and uplitting musical presentation of the Resurrection and Ascension, It runs just about half an hour and these
sluwars is predominating a musical fevror in its decided medoid;
and rhythmic construction. The musical composition reveals marked
originality and the texts, selected from the Scripurest, the Hymmal
and other sources by Rev. James M. Farrar, D.D., seem truly
inspired.

THE RISEN KING

CANTATA FOR MIXED VOICES By Attred Wooler Price, 60c Just the kind of a cantata to make a genuine appeal to volunteer choirs. It is always interesting to the choir, and the solo assignments are very satisfying. The componer's melodic gifts never were better exemplined than in this effective work for the choir's Easter

Paleo 60e

HE LIVES, THE KING OF KINGS CANTATA FOR MIXED VOICES

By Anna Priscilla Risher By Anna Priscilla Risher

Here is a splendid cantata, not only in excellence of music, but also in the well-presented texts by Juanta E. Roos. Its nine numbers impressively being out the 1st content of the content of the principle of the princi

> HAIL! KING OF GLORY CANTATA FOR MIXED VOICES

Price, 60c by Lauvence Kearling
Thin new Enter contain is just night for the average volunteer,
choir, With a medodic flow that is ever fitting it tells the Easter
troy from the charantic, range, and sorrowful moments to the
triamphant resurrection
that the contained of the contained of the contained of the
triamphant resurrection
that the contained of the contained of the contained of the
triamphant resurrection of the contained of the contained of the
triamphant resurrection of the contained of the contained of the
triamphant resurrection of the contained of the contained of the
triamphant resurrection of the contained of the contained of the
triamphant resurrection of the contained of the contained of the
triamphant resurrection of the contained of the
triamphant resurrection of the contained of the
triamphant resurrection of the
tri

EVERLASTING LIFE CANTATA FOR MIXED VOICES

by Mrs. R. R. Forman

Price, 602.

This contate, in two parts, presents the story of the Resurrection in
a most beautiful and effective manner. The average volunteer choir
with a solo outsite would find on difficulty in learning the music
and giving it holes for topycape, tenor and bass, and duest for
attendant to all the control of the control of the control
attendant control of the control of the control of the control

of satisfying melody for which Mrs. Forman had such a gift. Time
for tendinon, about 45 manners. By Mrs. R. R. Forman

> IMMORTALITY CANTATA FOR MIXED VOICES

Price, 60c By R. M. Stults by R. M. 19018
Mr. Stults was not only a prolific and talented compose, he was an experienced choirmaster as well. This well-planned canatas is one of his best, and, annually, it a given man experienced the study of the study

LENTEN CANTATAS

LAST WORDS OF CHRIST CANTATA FOR MIXED VOICES

By Charles Clibert Spores
In this Lencen cantata the well known composer, Charles Gilbert
Spores, has produced a masterwork. It is melodious, yet devotional.
The solos for the men's voices are very fine; the chorus work is
solid and very interesting to sing. An excellent work for any time
during the Lenten period and especially appropriate for presentation at the Good Friday services.

THE MESSAGE FROM THE CROSS CANTATA FOR MIXED VOICES By Will C. Macfarlane

Orchestra Parts May Be Obtained This is a secred musical work of unusual secolence. Few if any, compositions of musical work of unusual secolence. Few if any, compositions of chairs upon the cross surpass it in beauty of melody, in effectiveness of harmony in pathon of recitative. The chorus work leaves mothing to be if desired, although several are indicated as suitable for soprano and also solosits, time, about 45 minutes.

THE MAN OF SORROWS ORATORIO FOR MIXED VOICES
By Leroy M. Rile
Price, 75c

By Leoy M. Rile

For the choir of ample proportions, with opportunity for frequent rehearsals, and with capable soloists, this is an ideal Lenten offering. It should satisfy for special musical services during this season. The organ accompaniment is especially noteworthy while the solos and choruses will appeal to the discriminating congregating.

CALVARY CANTATA FOR MIXED VOICES

Price, 60c By Ernest H. Sheppard By Ernest M. Sheppard
In this cantata one of our prominent composers makes a notable
contribution to the repertury of church music. The last three numtions are all the contribution of the contribution of

CHRIST'S WORDS FROM THE CROSS A LENTEN MEDITATION FOR MIXED VOICES

By Mrs. R. Forman

With the effectiveness of sincere simplicity, this musical work provokes soul-starring meditation on Christ's last words. It is easy to sing. There are short solos for baritone, bass, and alto. A men's Price, 40c

> THE STORY OF THE CROSS CANTATA FOR MIXED VOICES

By A. Lacey-Baker by A. Leey-Baker

There are instances where a full length cantata does not fit in with the plans for the church service, but where a musical program a bit more pretentious than an anthem is desired. For such occasions during the Lenten season, or on Good Friday, this short 15 minute work is sideal.

Any of These Cantatas May Be Had for Examination.

THEODORE PRESSER Co. Music Publishers, Dealers, Importers-Everything in Music Publications.

1712 CHESTNUT STREET, PHILADELPHIA, PA.

PRINTED IN N. S. A. BY CHRES THESS, INC.

Ditson's Standard Reference and Text Books -Adopted by Leading Educational Institutions-VALUABLE WORKS FOR THE MUSIC LOVER'S LIBRARY

OUTLINES OF MUSIC HISTORY

By Clarence G. Hamilton A clear-cut and up-to-date history book for class use or general reading. 18 pages of illusclass use or general reading. To pages of infas-trative music. Reference groups of outside reading material at the end of each chapter. Copiously illustrated by pictures, maps and chronological tables.

Cloth Bound-Price, \$2.25

INTRODUCTION TO MUSIC APPRECIATION AND HISTORY By Dorothy Tremble Moyer

Gives an understanding of the form, traits and history of music, in a concise series of chapters, free from all technical language, and origins to the present day. Each chapter in-cludes review questions. 14 illustrations, 75 music cuts, 141 pages.

Cloth Bound-Price, \$1.50

MUSIC APPRECIATION By Clarence G. Hamilton

Based on methods of literary criticism, this unique book is for those who wish to listen to music with quickened hearing and real understanding. There are numerous suggestions for supplementary reading and a bountiful supply of portraits, diagrams and music Cloth Bound-Price, \$2.50

SOUND, AND ITS RELATION TO MUSIC By Clarence G. Hamilton

Every intelligent musician should be familiar with the physical laws which underlie his art. Here is a compact statement of these laws and of the chief facts, theories and experiments in accordance with which they have been formu-lated. A most valuable reference or text book Cloth Bound-Price, \$1.50

ART SONG IN AMERICA (With 1930-1938 Supplement) By William Treat Upton

Presents an interesting and most compre-hensive survey of the development of song composition in America from its earliest be-ginnings to the present day. A work of im-portance to every singer and voice teacher, and of inestimable value to the library of the music club Cloth Bound-Price, \$3.00

TALKS ABOUT BEETHOVEN SYMPHONIES By Theodore Thomas and Frederick Stock

Edited by Rose Fay Thomas
These analyses by the two great conductors of the Chicago Symphony Orchestra were written to serve as an aid to students and con-cert goers in understanding and listening incert goers in understanding and listening in-telligently to the Beethoven symphonies. They are written in nontechnical language and pro-fusely illustrated with quotations. Cloth Bound—Price, \$2.50

A Study Course in Music Understanding

Recommended by the NATIONAL FEDERATION OF MUSIC CLUBS

First Year-THE FUNDAMENTALS OF MUSIC

Cloth Bound-Price, \$1.50 By Karl W. Gehrkens The Notation of Music

- The Function of Rhythm in Music The Melodic Element in Music The Harmonic Basis of Music
- The Polyphonic Element in Music Form and Design in Music Acoustics in Music

Expression and Interpretation in Music

FROM SONG TO SYMPHONY By Daniel Gregory Mason Cloth Bound-Price, \$1.50

The Art Song Opera and Oratorio Piano Music (The Smaller Forms)

Piano Music (The Sonata and Concerto) Chamber Music Orchestral Music (The Classic Period) Orchestral Music (The Modern Period)

Third Year-

MUSICAL INSTRUMENTS Cloth Bound-Price, \$1.50

By Edgar Stillman Kelley Clos.
1. Primitive and Oriental Instruments
2. Early and Mediaeval European Instruments

The Piano and Its Predecessors The Violin Family

Wood-wind Instruments Brass and Percussion Instruments

Fourth Year-

EPOCHS IN MUSICAL PROGRESS Cloth Bound-Price, \$1.50

By Clarence G. Hamilton 1. Primitive Music Mediaeval Music

The Polyphonic Period The Classic Period The Romantic Period

Music in the Nineteenth Century Music Today and Modernism Three Hundred Years of Music in America



Fifth Year

MASTERS OF THE SYMPHONY By Percy Goetschius Cloth Bound-Price, \$2.00

The Development of Orchestral Instruments, and Evolution of the Symphony Haydn and Mozart 3. I Schubert and Mendelssohn Beethover

Schumann and Brahms

Schumann and Brahms
Liszt, Tchaikovsky, Dvořák, Sibelius
Berlioz, Franck, Saint-Saëns, d'Indy
Elgar, Mahler, Bruckner Strauss
Epilogue—American Composers



FLSON'S MUSIC DICTIONARY By Louis C. Elson

Contains the definition and pronunciation of such terms and signs as are used in modern music, together with a list of foreign comnames, rules for pronouncing foreign words and a short English-Italian vocabulary of musical words and expressions.

Cloth Bound-Price, \$1.75

New Edition

ELSON'S POCKET MUSIC DICTIONARY

Who in music, student or instructor, has not experienced the need of a handy reference for defining musical terms can be tucked in the pocket of a man's coat, or a lady's handbag. It gives all of the important terms used in music, with their birth and death dates, 160 pages,

Paper Bound-Price, 35c

ELEMENTARY MUSIC THEORY By Ralph Fisher Smith

A text book used in many schools, colleges and conservatories of music, in class or priwork of three 40 or 45 minute periods a week if used in class work. Leads to the study of advanced ear-training, melody with ing and harmony

Cloth Bound-Price, \$1.50

HALF HOUR LESSONS IN MUSIC By Mrs. Herman Kotzschmar

An invaluable guide, or manual, for the music educator is this book of short, concise lessons written to illustrate music facts and told with anecdote and diagram, so as to appeal to the youthful imagination and intelligence. Espeyouthful imagination and intelligence case-cially valuable for class work and for sup-plementary study in the home under the mother's guidance.

Cloth Bound—Price, \$1.25

ESSENTIALS IN CONDUCTING By Karl W. Gehrkens

Many think a conductor is 'born, not made, Nothing could be more untrue. Talent in Nothing could be more untrue. Lalent me leadership must be reinforced by an adequate technic of the baton, a practical knowledge of group psychology, and a sound musical eduction. This practical book discusses every phase of conducting orchestras and bands

Cloth Bound-Price. \$1.75









THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILA., PA